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CATALOGUE

OF THE

ART TREASURES
EXHIBITION

OF

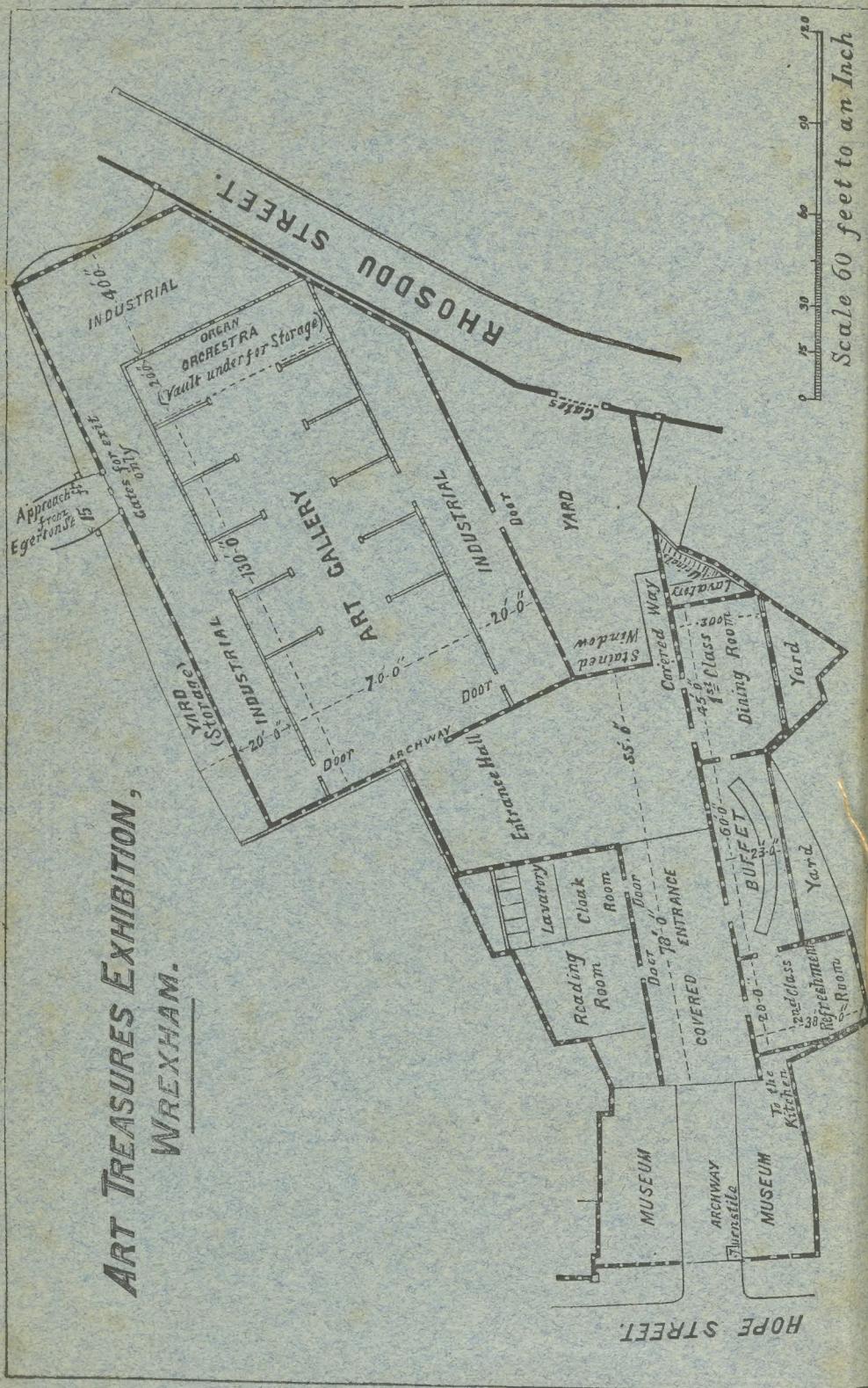
NORTH WALES

AND THE

BORDER COUNTIES,

AT WREXHAM 1876.

**ART TREASURES EXHIBITION,
WREXHAM.**



OFFICIAL CATALOGUE

OF THE

ART TREASURES EXHIBITION

OF

NORTH WALES & THE BORDER COUNTIES,

AT WREXHAM,

OPENING 22ND JULY, 1876.

PUBLISHED BY THE EXECUTIVE COMMITTEE,

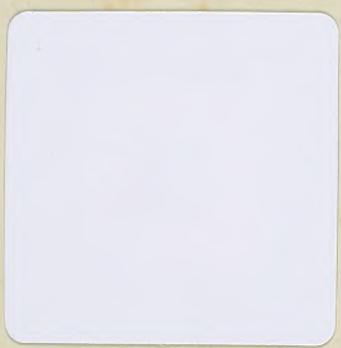
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[Under Revision.]

CATALOGUE
OF THE
MUSEUM OF ORNAMENTAL ART,
AT THE
Art Treasures Exhibition,
WREXHAM, 1876.

BY
W. CHAFFERS,
GENERAL SUPERINTENDENT.

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SECTION A.

ANTIQUITIES.

Contributed by the Rev. Bulkeley Owen Jones.

1. A MAZER BOWL, or Cup, mounted in silver gilt, inscribed "CYATHU HOSPITALIS CHRISTI DE RUTHIN EX DONO GABRIELIS GOODMAN. DECAN. WESTMINSTER. ANNO DOMINI 1597."
2. SILVER SEAL of Christ's Hospital, Ruthin. Round the margin is "SIGILLUM HOSPITALIS CHRISTI IN RUTHIN 1590. ELIZABETH 32."

Contributed by Miss Lloyd, Tin-Rhyl.

3. THE KEY of the PORTCULLIS of DENBIGH CASTLE: time of Edward I.
4. RINGS, one of stone, two of glass, said to be Druidical.

Contributed by the Rev. Canon Cunliffe.

5. MAZER BOWL; or a wooden vessel, elaborately carved and richly inlaid on the exterior with thin gold in various patterns, beautifully tooled. The principal ornamentation consists of zig-zag parallel lines and deeply indented borders, similar in this respect to the gold lunettes which have on several occasions been found in Ireland, and may be assigned to the same date. It was discovered in a turbaries near Caergwle Castle. *Of Celtic work, preceding the occupation of Britain by the Romans. An accurate engraving of this ancient bowl is given in the Appendix of vol. xxi of the Archaeologia, page 543.*

Contributions from the Mayer Museum, Liverpool.

6. LARGE BRONZE CELTIC MEASURE, lined with wood, Early British, with scroll handles. Found near the British encampment called Termen-y-mur, in Merionethshire.
7. TWO ETRUSCAN GOLD BUTTONS, of minute granular designs.
8. ANGLO-SAXON BUCKLE and Pendant of a Belt, ornamented with gold and garnets, found at Gilton.
9. ETRUSCAN GOLD BULLA, worn round the neck of a man when he assumed the *toga virilis*.
10. A pair of Etruscan gold EARRINGS, with minute granular designs.

Contributed by Mr. R. C. Naylor.

11. FRAGMENT of an ANCIENT LEAD PIPE from Rome, with inscription of the time of the Emperor Hadrian. A very perfect specimen. . .

Contributed by the Duke of Westminster.

12. An ANCIENT PIG of LEAD, found at Great Boughton, near Chester, the 29th September, 1338, supposed to have been cast A.D. 73 in that part of Flintshire anciently called Tegangle, or the summer residence of the Ceangi. "IMP. VESP. V—T. IMP. III. COS. DE. CEANGI." Weight 179 lbs.

Contributed by Mr. Charles Richards.

13. A RELIC from the Fire at Wynnstay.

Contributed by Mr. W. W. Wynne of Peniarth.

14. ANCIENT BRITISH BRONZE SHIELD, with seven raised concentric rings, and boss in centre. Found at Gwern Einion, near Harlech.

Contributed by the Duke of Westminster.

15. GOLD TORQUES. Found, in 1816, in a quarry at Bryn-shon, in the parish of Ysceifiog, near Holywell, Flintshire. Earl Grosvenor gave the miner who found it 200 guineas.

Contributed by Mr. Schultz.

16. A Case, containing five specimens of ANCIENT GRÆCO-EGYPTIAN GLASS BOTTLES, incrusted ornaments of zig-zag designs.

Contributed by Mr. R. I. Ll. Price.

17. THE PRECIOUS PEBBLE of Owen Gwynedd, Prince and Sovereign of all Wales. This pebble has been preserved ever since his time in the families of Rhewaedog and Rhiwlas, who are lineally descended from him, and before the death of a head of the family the crack in the pebble is said to widen perceptibly.

Contributed by Mr. Frederick Potts.

18. Twisted gold ARMILLA, worn by the Ancient Britons.

19. Three specimens of British gold RING MONEY.

20. Portion of the GOLD CORSLET, found at Mold, with impressed ornament: the other larger parts being now in the British Museum.

21. GOLD RING MONEY, twisted, with pointed ends. Celtic.

22. SILVER MONEY in form of a hook, Indian.

23. Four portions of INGOTS of SILVER, found at Cuerdale, with Saxon Coins, &c.

24. Pair of ancient British silver ARMILLÆ.

25. ROMAN SILVER FIBULA, bow shaped, with triple pellet ornaments in front; of large size.

26. Three Etruscan Gold ORNAMENTS, in form of leaves and rosettes.

27. Etruscan Gold RING, set with an uncut ruby.

Contributed by Mr. C. Schmidt.

28. A case containing a great variety of ANTIQUE BRONZE IMPLEMENTS and Personal Ornaments of the Roman and Saxon eras. Fibulæ, girdles-clasps, toys, a man in a car, drawn by oxen, keys, lamps, penates, weights, quadrangular stamps, heads of animals, &c. &c. Found principally in England.

Contributed by Mr. Charles Bowyer.

29. CELTIC GOLD TORQUES of twisted gold, looped at the end. Found at Elgin.

30. A pair of early antique GREEK GOLD EAR-RINGS. Found in the Island of Cyprus.

Contributed by Mr. R. Jasper Moore.

31. PIG OF LEAD, with the stamp of the Emperor Hadrian, second century A.D., and Roman Spades. Found in the Roman Gravel Mines, South Shropshire.

Contributed by Lord Mostyn.

32. BRITISH GOLD TORQUES, or girdle of twisted wire, with loops at the ends like pot-hooks, used as a baldric, about 4 feet in length. Found at Harlech.

Contributed by Mr. Edward Tindall.

33. THIS COLLECTION OF IMPLEMENTS OF FLINT, STONE, BRONZE, BONE, &c. &c., was made by Mr. Edward Tindall, of Bridlington, and principally collected in the East Riding of Yorkshire, 1837-1876; for a description of which, see Evans "on the Ancient Stone Implements of Great Britain," 1872, &c. &c.

Group of Paleolithic Implements, found at Bridlington, and in France, Switzerland, Denmark, America, and other places abroad.

Group of Bronze Articles from East Yorkshire, and Switzerland, Ireland, &c.

Group of barbed Arrow Heads from various parts of East Yorkshire, America, Ireland, &c.

Group of leaf-shaped Arrow Points. Bridlington.

Group of triangular Arrow Points.

Group of solid Hammer Stones.

Group of perforated Hammer Stones.

Group of Axe Heads.

Group of Mauls.

Circular butted Arrow Heads.

Spear Heads.

Lance Heads.

Javelin Heads.

Drills of Flint.

Knives of Flint.

Saws of Flint.

Pounding Stones.

Sling Stones.

Sling Stones.

Sling Stones, flat.

Small chipped Flint Axe.

Larger polished Flint Axe.

Flint Chisels, round points.

Flint Chisels, square points.

Scrapers, round ended.

Scrapers, square.

Scrapers, triangular.

Flint Hooks.

Miscellaneous Collection from various parts of England.

SECTION B.

MANUSCRIPTS.

Contributed by Mr. W. NEWynne of Peniarth.

34. ILLUMINATED MS. on vellum, of Cato translated into English, and the Stories of Alexander the Great and the three Kings of Cologne, 15th Century, bound in red velvet, brass bosses and corners. *From Sir Kenelm Digby's Collection.*
35. THE PASSIONAL, MS. on vellum, illuminated with borders of flowers, birds, angels, &c., very curious. The first represents Henry VII. enthroned, receiving the book from the scribe, covered in red velvet. *From Sir Kenelm Digby's Collection.*
36. MS. THE BLACK BOOK OF CARMARTHEN of the XII Century, written in Welsh. *Hengwrt Coll.*
37. MS. Book of POEMS, by Taliesin, in Welsh, XIII Century, written in Welsh. *Hengwrt Coll.*
38. MS. ILLUMINATED. The Laws of Howel Dda in Latin, XIII Century. *Hengwrt Coll.*
39. MS. IN WELSH. "Y Sanct Greal" of the time of Henry VI. *Hengwrt Coll.*
40. MS. IN ENGLISH, of very early date (1420), Chaucer's Canterbury Tales. *Hengwrt Coll.*
41. MS. ON VELLUM. Works of the Venerable Bede in Latin, of the XII Century; the earliest copy known. *Hengwrt Coll.*
42. MS. ON VELLUM. "A Cornish Mystery," dated 1503. In the extinct Cornish language; *unique.* *Hengwrt Coll.*
43. MS. ON VELLUM. Welsh Poetry of David ap Gwyllim, in his own handwriting. 15th Century. *Hengwrt Coll.*
44. THE PRACTICE OF PIETY, bound in morocco, finely tooled and gilt, with elegant silver clasps of the cipher of Viscount Bulkeley. 17th Century.

Contributed by Rev. Parry Morgan.

45. Archdeacon Prys's Sermon Case.

Contributed by Mr. E. Quaile, Birkenhead.

46. DUCALE, or Instructions by Ciconia, Doge of Venice, to Giov. Franc. Gondolmer, on appointment as Governor of Uderzo. 1590. MS. 500 pp. on vellum; rich decorated binding; arms of Venice and of the Doge, leaden seal attached.

47. DUCALE. Another MS. on vellum, similar, with illuminated title. Dated on the cover 1580.

48. THOMAS A KEMPIS, de Imitatione Christi, folio, with engraved titlepage and vignettes, finely printed, 1640. Italian gold embroidered binding of the commencement of the 18th Century. *From the library of Pope Benedict XIII., whose arms are on the cover.*

49. ARGUMENTA PSALMORUM DAVIDIS, written by Esther Inglis in 1608, presented to Prince Henry, eldest son of James I.; red velvet binding, embroidered with silver and seed pearls.

50. PAULI EPISTOLÆ. Italian MS. of the 16th Century on paper. The initial letters and writing hardly distinguishable from woodcuts and delicate type.

51. HEBREW PRAYERS, silk and metal binding, 17th Century. Steel chains for suspension from the girdle.

52. BOOK OF HOURS. Italian MS. on vellum, 15th Century, with Miniatures. Small size.

53. BOOK OF HOURS. MS. on vellum of the 16th Century, of great beauty of execution, of the Flemish School, containing nine large miniatures, three subject borders, twelve highly finished drawings of flower, fruit, and insect borders. *From Sir William Tite's Coll.*

54. BOOK OF HOURS. MS. on vellum of fifty-eight Miniatures, with an illuminated border on every page, written about 1400, by Johannes Pany. Formerly belonged to Louis XII., whose device is stamped on the binding.

55. BOOK OF HOURS. MS. on vellum. French, 15th Century, with Miniatures (15 large and 16 small). Bound in red velvet.

56. "FORMULAR BUCH," containing specimens of Calligraphy in various characters, illuminated borders, alphabets, &c., written by Hieronymus Tochtermann, ætatis 67, schoolmaster at Augsburg in 1751.

Contributed by Dr Griffiths.

57. LLYFR DU BASING, or the Black Book of Basingwerk. The most perfect copy of Caradoc's History of Wales, by Guttyn Owain, historian and herald; an inmate of the Abbey.

58. THE CAE CYRIOG PEDIGREE Book, by John Griffith, of that place, folio 1698, with a carefully executed transcript of the same by his great-grandson, the Exhibitor.

59. DASPARTH EDERYN TAVOD AUR, a Welsh Grammar, compiled about 1240. This work was printed in 1855 by the Welsh MSS. Society.

60. SURVEY OF RHUABON, by Norden, 1634.
 61. Humphrey Llwyd's BREVIARY of Britain, 1573.

Contributed by Mrs. De Haviland.

62. Copy of a FLEMISH PRAYER-BOOK, or Missal, of the XV Century. The binding is a copy from the same period by Dupuy, Rue St. Sulpice, Paris. The text is composed of English prayers.

Contributed by Mrs. Yorke of Erddig.

64. MANUSCRIPT Book, illustrated with Arms of the Old Families of Wales.

Contributed by Lord Mostyn.

65. ILLUMINATED MS. ON VELLUM, of the 15th Century : "Boccace des nob. et illust. Femmes." Folio, with numerous (93) curious drawings. The frontispiece represents the Garden of Eden and the Creation of Eve; and the end of the volume is a representation of the story of Pope Joan in the 9th Century, &c. *From the Hobart Coll.*

66. ILLUMINATED MS. Folio; vellum; 15th Century; "Comedia di Dante," representing in every page devils in every form, coarsely painted.

67. ILLUMINATED MS. on vellum. Folio; 15th Century; "Chroniques de Jean Froissart en deux livres, avec figures." Every chapter headed with drawings, in colours and gold, representing the wars of France, England, and Spain; probably written in Froissart's time. This MS. was given by the first Lord Buckhurst to Sir William Cecil.

68. ILLUMINATED MS. on vellum. Folio; 15th Century. "Froissart's Chronicles." Another copy of the same Chronicles, equally fine and curious.

69. ILLUMINATED MS. on vellum. Folio; Herodiani Historiae, superbly painted and bordered in gold, with coins, obverses and reverses. Dedicated to Pope Innocent VIII.

70. ILLUMINATED MISSAL on vellum, of the 15th Century.

71. "IMPERATORIS CÆSARIS MAXIMILIANI, DE VITA SUA, COMM." 4to., with a Portrait of the Emperor and View of his Study, with beautiful illuminations—his own portrait, sitting in a rich chair; his christening. Another, in his study; at his amusements in the chace; tilting; his marriage; &c. Maximilian I. was born 1459; he died 1519, ætat. 60.

72. A SILVER HARP, of very early British work, which has been in the Mostyn family from time immemorial. A badge of a small Silver Harp was given by the head of the Mostyn family as a reward of excellence to the competitors, poetical or musical, at the annual meeting called the Eisteddvod.

In connection with this competition, Lord Mostyn exhibits the original patent granted by Queen Elizabeth to Sir Richard Bulkeley, William Mostyn, and others, for the establishment of the annual adjudication of prizes called the Eisteddfod. This curious document commences : Elizabeth, by the grace of God, of England, France, and Ireland, Queen, Defender of the Faith, &c., to the various persons therein named, greeting—" Whereas it is come to the knowledge of the Lorde president and other our said Council, in our Marches of Wales, that vagraunt and idle persons, naming themselves mynstrells, rithmers, and barthes, are lately growen into such an intolerable multitude within the principalitee of *North Wales*, that not only gentlemen and others, by their shameless disorders, are oftentimes disquieted in their habitaciones, but also the expert mynstrells and musicions in toun and contrye thereby much discouraged to travail in the exercise and practice of their knowledge ; and also not a litle hyndred in their lyvings and preferment : the reformation whereof, and the putting of these people in order, the said Lord president and counsail have thought verey necessarye, and knowing you to be men of both wysdom and upright dealing, and also of experience and good knowledge in the scyence, have appointed and authorized you to be commissioners for that purpose. And forasmuch as our counsail of late, travayling in some parte of the said principalitee, had perfect understanding or credible report, that thaccustomed place for the execucon of the like commissyon hath bene heretofore at *Caroyes*, in our county of Flynt, and that William Mostyn Esquier and his ancestors have had the gyfte and bestowinge of the sylver harpe appertayning to the cheff of that facultie, and that a yeares warning hath bene accustomed to be geaven of thassembly and execucon of the like commissyon : our said counsail have therfore apointed it to be at the said towne of Caroyes, the Monday next after the feast of the blessed Trinitie, in the yeare of our Lorde God 1568." In continuation they are commanded to cause proclamations to be made in the countys of Anglize (Anglesea), Meryoneth, Denbigh, and Flint, that all and every person or persons that intend to maintain their livings as minstrels, rithmers, or bards, shall appear to show their learning accordingly, and that six or more of you repair to the said place, and calling to you such expert men in the said facultie of music as you shall think fit, to admit such as you shall find worthy to follow the science and faculty of their professions as shall appertain to each, and commanding those who are not worthy to return to some honest labour, upon pain to be taken as sturdy and idle vagabonds, and used accordingly, &c. Given under our signet at Chester, the 23rd October, the ninth year of our reign."

Contributed by the Mayor and Corporation of Denbigh.

74. GRANT from Henry de Lacy, Earl of Lincoln, Constable of Chester, and Lord of Rhôs and Rivoniocke, of lands in the Lordship and Borough of Denbigh, for Military Services, temp. Edward 1st (about 1290), in Norman French, not dated.

75. CHARTER of 20th November, 22nd of Henry the Seventh (1508), confirming charters of Richard the 3rd, Henry the 4th, Richard the 2nd, and Edward the 1st, to Henry de Lacey.

76. CHARTER of 26 of May, 1st of Henry the 8th (1509), confirming charters of Henry the 7th, Richard the 2nd, Edward the 1st, and Edward the 2nd, to Henry de Lacey Earl of Lincoln.
77. CHARTER, 25th April, 5th of Edward the 6th, 1550, inspeximus of all the previous charters. 30th April, 4th Elizabeth (1562), confirmation of the charter of Edward 6th annexed to it.
78. GOVERNING CHARTER, 14th Charles the 2nd (1638), inspeximus of charters 29 Elizabeth, 18th Edward 1st, 6th Edward 3rd, 2nd Richard 2nd, 2nd Richard 3rd.
79. GRANT from the Aldermen, Bailiffs, and capital Burgesses, incorporating the Company of Corveyers, 4th September, 40th Elizabeth (1598).
80. INQUISITIONS into the Charities of the Borough in the name of Oliver Cromwell, Lord Protector of the Commonwealth of England, 13th July, 1655.
81. WARRANTS. The Earl of Pembroke transmitting a copy of Warrants of the Privy Council concerning Musters of Soldiers.
82. WARRANT from the Privy Council of Queen Elizabeth in the 41st year of her reign (6th February, 1598), to join the County of Denbigh in Mustering Soldiers. Signatures: Lord Keeper Egerton, Earl of Nottingham, Earl of Essex, E. Marshall, Lord Northe, W. Knollys, J. Buckhirst.
83. ORDER of the Lord Protector Cromwell to restore to William Jones the Vicarage of Denbigh, of which he had been deprived by William Carter claiming under Institution made 14 years previously, 24 August, 1654.
84. WARRANT (16 February, 1618) from the Earl of Northampton, transmitting a further order of the Council about Musters.
85. Earliest Election of a Burgess or Freeman, by the Alderman, Bailiffs, and Capital Burgesses, or Common Council, 17th June, 1701.
86. LETTER (12 July, 1649), of Sir Thomas Middleton to Colonel Twisleton of Denbigh Castle applying for a grant of money to a poor inhabitant, Hugh Dryhurst, from funds in the hands of the Corporation.
87. LETTER (13 March, 1618) of Sir Hugh Middleton to the Aldermen, Bailiffs, and Capital Burgesses, on the death of his cousin Panton, the Recorder, recommending his cousin Hugh Parry to be Recorder.
88. LETTER (23rd April, 1661) from William Lloyd Peuporell, sending 11s. to the Aldermen, to be spent in any liquor they please on the Restoration and Coronation of Charles II. and his prosperity.

89. ORDER from the Privy Council of Charles 2nd (6 March, 1680) to the Chief Magistrate of Denbigh, to enforce the taking of the Sacrament by Corporate Officers. Signatures: the Marquis of Worcester, Earl of Sunderland, Earl of Bathe, Bishop of London, Sir Leoline Jenkins, Thomas Dolman.

Contributed by the Duke of Westminster.

90. ILLUMINATED CONGRATULATORY ADDRESS, presented to the Duke and Duchess of Westminster on their elevation to the ducal dignity, from the Citizens of Chester. Designed and illuminated by Edward B. Baker, Chester.

Contributed by Sir Watkin Williams Wynn.

91. ILLUMINATED CONGRATULATORY ADDRESS, presented to Sir Watkin Williams Wynn, on his return from the Mediterranean, by the members of the Wynnstay Hunt. Designed and illuminated by Edward B. Baker, Chester.

SECTION C.

SCULPTURE.

Contributed by Captain Cole.

92. BUST OF EDWARD VI., *by Roubiliac.*

Contributed by Mr. J. E. Boehm.

93. BUST OF HER MAJESTY QUEEN VICTORIA, in terra cotta (the original in marble in possession of Lord Hanmer), *by J. E. Boehm.*

94. BUST OF QUEEN ANNE, in terra cotta (original in Lord Hanmer's possession), *by J. E. Boehm.*

95. BUST OF H.R.H. THE PRINCE OF WALES, taken just previous to his visit to India, *by J. E. Boehm.*

96. PRINCESS MAUDE OF WALES, in terra cotta, full-length holding a kitten (original in the Academy called "Little Harry"), *by J. E. Boehm.*

97. TERRA COTTA STATUETTE of Thomas Carlisle seated.

98. TERRA COTTA BUSTS of Mary and Effie, daughters of J. E. Millais, R.A., *by J. E. Boehm.*

99. TERRA COTTA BUST OF A GIRL, *by Houdin.*

Contributed by Mr. Philip Henry Howard of Corby.

100. MARBLE MEDALLION, bust of the Virgin, *by Bernini.*

Contributed by Mr. Francis Bennoch, F.S.A.

101. Sculpture. "Go to Sleep," a Portrait group in marble, *by J. Durham, A.R.A.*

Contributed by Miss Emily Cunliffe.

102. A MEDALLION in plaster (subject from one of the parables), "The Woman finding the Piece of Silver," *by the Contributor.*

103. Another Medallion, *by the Contributor.*

Contributed by Mr. S. P. Hope.

104. Seated marble figure of a GIRL SPINNING, *by E. Wolff of Rome, deceased.*

105. KID ASLEEP, in marble, *by E. Wolff of Rome.*

106. GREYHOUND, in marble, playing with a ball, *by J. Gott, Rome.*

Contributed by Mr. Geo. Halse.

- 108. THE MAY QUEEN (marble bust), *by George Halse.*
- 109. PLAYMATES AND MESSMATES (marble group), *by George Halse.*
- 110. THE WEARY GLEANER (terra cotta), *by George Halse.*

Contributed by Sir W. Drake, F.S.A.

- 111. A Terra Cotta Bas-relief, MADONNA AND CHILD, Florentine work of the XV century, attributed to Andrea Verrocchio.
This terra cotta was in the Church of San Matteo, near Florence, which was destroyed by fire in the last century. The terra cotta was rescued by one of the priests of the church, in whose house it remained until his death.

Contributed by Mr. C. Shmidt.

- 112. A Terra-cotta group of Venus and Cupid.

Contributed by Mr. Chas. Bowyer.

ANTIQUE AND ITALIAN STATUARY.

- 113. AN ANTIQUE GREEK marble full-length figure of Narcissus.
- 114. An ANTIQUE GREEK TORSO of Venus, on giallo pedestal.
From the Hertz collection.
- 115. An ANTIQUE GREEK HEAD of a VENUS, on black marble pedestal.
- 116. An ANTIQUE GREEK HEAD of a Warrior, the bust and stand modern.
- 117. An ANTIQUE GREEK HEAD of a Philosopher, the bust and stand modern.
- 118. An ANTIQUE GREEK HEAD of a Female, set upon an antique Roman bust.
- 119. An ANTIQUE ROMAN HEAD of Marcus Aurelius.
- 120. An ANTIQUE ROMAN HEAD of the Empress Julia, on a modern bust.
- 121. A small ANTIQUE ROMAN FEMALE BUST, on a black marble pedestal.
- 122. An ANTIQUE GREEK MARBLE HEAD of a Lioness, the under jaw wanting.
- 123. An ANTIQUE ROMAN HEAD of a Lion.
- 124. An ANTIQUE ROMAN CINERARIUM, the front decorated with boys standing on eagles, birds, wreaths of pomegranates, &c.
- 125. A BUST OF OUR SAVIOUR, in marble, attributed to Nanni di Banco, pupil of Donatello. 15th century, Italian.
- 126. A Bas-relief of the MADONNA AND CHILD, in ebonized frame, by Giovanni di Bologna.

127. A Bas-relief of the MADONNA AND CHILD and Infant St. John the Baptist, in ebonized frame, by Pierino da Vinci.
128. A Bas-relief in terra cotta of the MADONNA AND CHILD. 14th century, Italian.
129. A Bas-relief in gesso of the MADONNA AND CHILD. 15th century, Italian.
130. A Bas-relief of a MONK. 15th century, Italian.
131. A Statuette of ST. SEBASTIAN, in terra cotta, 14th century, by Rosselino.
132. A Group in terra cotta of Two BOYS FIGHTING. 16th century, Italian.
133. A Bust in terra cotta of LITTLE MAY, by J. E. Boehm.
134. A Bust in terra cotta of MIRABEAU: French, by Lucas Montigny.
135. Terra cotta alto-relievo of OUR SAVIOUR, by Brustolini.
136. Terra cotta alto-relievo of ST. PETER, by Brustolini.
137. A FRIEZE in stone, representing a Triumphal Procession on the waves of the Sea, on gilt ground. *From a Shrine at Tangarloo, erected in 1530.*
138. A small TORSO of a female figure in terra cotta, attributed to Michael Angelo.

Contributed by Lt.-Col. Naylor, Leyland.

139. A FLORENTINE TABLE, inlaid with flowers in lapis lazuli, rosso antico, verde and giallo marbles.
140. A FINE PLAQUE of mosaic work, "View of Paestum," by Rinaldi of Rome.

SECTION D.

CARVINGS IN IVORY AND WOOD.

Contributed by the Duke of Westminster.

141. EBONY CABINET, elaborately carved with scrolls, with or-molu hinge plates, lock and feet. *Indian work.*
142. IVORY CABINET, beautifully carved all over, inside and out, with arabesque borders of flowers and cupids and panels, with strap work masks, animals and flowers, gilt mounts, chased with flowers. *Italian work of the 16th century.*
143. THREE EBONY TABLES, carved with scrolls, &c. *Indian work.*
144. A set of SIX EBONY CHAIRS, carved en-suite. *Indian.*
145. IVORY PLAQUE, with bust in high relief of Sir Francis Drake and Sir John Hawkins.
146. A FRAME, containing five ivory medallions, portraits of Queen Elizabeth, Admiral Drake, Walsingham and Cecil; in the centre a naval engagement, destruction of the Spanish Armada, with Latin inscriptions.

Contributed by Mr. Philip H. Howard, of Corby.

147. CROSIER HEAD of rich workmanship; on one side is a representation of the Virgin and Child, seated, attended with angels; below are diminutive figures of the three kings; on the other side is our Lord, seated in judgment between two angels bearing emblems of the passion; at his feet are human figures issuing from their tombs. The upper part of the crook is pierced and composed of very elegant running scrolls of foliage; on the knop are the twelve apostles arranged under six canopies, with two niches in each. English work, 14th century. Engraved in Scott's "Antiquarian Gleanings," pl. xiii., and Waring's "Art Treasures at Manchester," Sculpture, p. 22. Height 10½ in.
148. Curious ivory CARVING, a King and Queen, of the 13th or 14th century, three-quarter length, between them an Imperial crown, the King holds a sceptre, with a fleur-de-lis on the end, the Queen holds the orb.

Contributed by Mr. W. W. Wynne of Peniarth.

149. Ivory DIPTYCH, 15th century, from Valle Crucis Abbey.

Contributed by Mr. J. Edgar Boehm.

150. Box-wood CARVING of a small skull, 16th century.

Contributed by Mr. D. Bromilow.

151. A CARVING in wood, representing the widowed Robin, by James Minns of Norwich, 1875.

Contributed by Mr. James F. Hutton.

152. Two circular headed ivory PLAQUES; "The Elements," by J. van de Werth, in ebony frames.

153. Ivory PLAQUE, Descent from the Cross, in ebony and gilt frame.

154. Antique Front of a Byzantine coffer.

155. Ivory PLAQUE, the Entombment.

156. Ivory TEMPLE, with Venus and Cupid under a canopy, and Bacchus and Ceres.

157-158. Two large ivory AMORINI, on ebonized stand, 17th century.

159. Section of an ivory TUSK (or Tankard), with amorini in relief, by Fiammingo.

Contributed by Mr. Theodore Martin.

160. An alto-relievo PORTRAIT on ivory, French, 17th century.

161. A MISSAL, or book cover, of carved ivory, pierced, German, 17th century.

Contributed by Mr. W. B. Buddicom.

162. Twelve ivory CARVINGS, caricatures of distinguished persons in France implicated in the revocation of the Edict of Nantes (each named at back).

Contributed by Mrs. R. H. Wyatt.

163. Ebony carved Portrait of Charles II. and his Queen.

Contributed by Mr. Markham Law.

164-165. Two small busts, carved box-wood, of a male and female Satyr. Italian, 16th century.

Contributed by Mr. Philip Henry Howard of Corby.

166. SPANISH CARVING in wood of St. Francis, the face, hands and feet of coloured ivory, 17th century (finger wanting).

167. Boxwood CARVING of Our Saviour at the pillar, 17th century.

Contributed by Mr. Henry Clark of Bromborough.

168. Ivory BUST of George Canning.

169. Ivory POWDER FLASK, buckhorn, 16th century, with emblems of the Trinity.

170. Ivory PLAQUE, "Boys in Harvest." Italian, 16th century, in gilt frame.

171. Ivory TABLET (writing). French, 14th century. Subject, the Annunciation.

172. Ivory COMB. Norman, 15th century.

173. STATUETTE, Virgin and Child. Italian, 16th century.

174. Ivory STATUETTE, Infant Saviour, 17th century.

175. Ivory PLAQUE, St. Jerome.

176. Ivory PAX. Italian, 16th century.

177. Ivory BIRDS. French, 19th century.

178. Ivory, "The Bourbons defending France from the Monster," 18th century.

179. Ivory PAX, Byzantine, the Crucifixion.

180. Ivory PLAQUE, A Pieta. Italian, 15th century.

181. Ivory PLAQUE, Ecce Homo. Spanish, 16th century.

182. Ivory PLAQUE, the two Maries at the Sepulchre. French, 15th century.

183. Ivory PAX, the Crucifixion. Flemish, 14th century, with handle at the back.

184. Ivory DIPTYCH, or folding Devotional Tablets. Scenes chiefly from the history of the Passion. English, 14th century. The subjects being the Flagellation, the Crucifixion, the Entombment, and the Harrowing of Hell.

185. Ivory PLAQUE, the Crucifixion. Dutch, 16th century.

186. Ivory PLAQUE, the Flagellation. German, 16th century.

187. Ivory PLAQUE, Solomon's Judgment, 17th century. The initials J. D. appear in the corner.

188. Ivory PLAQUE, the Agony in the Garden. Italian, 16th century, in high relief.

189. Ivory PLAQUE, the Crucifixion. French, 16th century.

190. Ivory FIGURE, St. Jerome. Italian, 16th century.

191. Ivory STATUETTE, Our Lord bound. Italian, 16th century.

192. THE LID OF A BOX OR RELIQUARY, of Bone. English, 15th century. Found at Doncaster.

193. Ivory FIGURE, Boy asleep. Italian, 16th century. Ascribed to Fiammingo.

194. Ivory FIGURE, Boy asleep. Italian, 16th century. Attributed to Fiammingo.

195. Ivory PLAQUE, Saul of Tarsus. French, 17th century.

196. Ivory TRIPTYCH. Italian, Bone, 14th century, the frame being Marqueterie.

197. Ivory DIPTYCH, or folding Devotional Tablet. French, 14th century. The subjects being the Nativity, the Adoration, the Crucifixion, and the Coronation of the Virgin, surrounded by framework of Gothic style of architecture.

198. Ivory STATUE, S. James of Compostella. Spanish, 16th century. Height 14½ inches.

199. A MEMORIAL IVORY TANKARD of the War and Peace between Brandenburg (now Prussia) and France. German, 17th century. The handle, lid, and base are covered with 40 silver coins, dated 1681 and 1686.

200. Ivory Knife and Fork, the handles of ecclesiastical characters. German, 15th century.

201. Ivory PLAQUE, Engraved, St. Andrew the Apostle. German, 16th century, originally inlaid in furniture.

202. Ivory PLAQUE, Engraved, St. Phillip the Apostle. German, 16th century.

203. Ivory PLAQUE, Engraved, St. Bartholomew the Apostle, German, 16th century.

204. Ivory PLAQUE, Engraved, St. Peter the Apostle. German, 16th century.

205. Ivory PYX, used for preserving the consecrated Host. Byzantine.

206. Ivory BATON of a Marshal of the Venetian Republic, with figure of the Doge. Italian, 16th century.

207. Ivory CASKET. Italian, 15th century, with panels of the Roman era.

208.* Ivory COFFER (marriage). Italian, 15th century. Surrounded with figures in bone, rudely carved.

208. Ivory PLAQUE, Consecration of a Bishop, German, 15th Century, in wooden frame.

209. Ivory BOOK COVER, 17th century, with St. Francis of Assisi and St. Clara, the two principal saints of the Franciscan Order.

210. HOUSE ALTAR or TRYPTICH, Nuremberg (school of Michael Wohlgemuth, 1434—1519), The Centre, The Garden of Agony, with sculptured figures; The Shutters (inside), scenes from the Passion; painted on gold ground.

Contributed by Mr. W. Cornwallis West.

211. Pair of carved wood BELLOWS in the Renaissance style, on the front arabesques, with a medallion in the centre of Amorini, supported by a Satyr; modern work by Frullini, of Florence.

Contributed by Lord Mostyn.

212. LARGE MEDALLION of Wood, painted in colours, with a rose in the centre, surrounded by three concentric bands of shields of arms; inscribed, “*Under the rose be it spoken.*” *Pense que voules mais garde que parles; Ergo, Didwch ychydelig.*”

Contributed by Mr. Charles Bowyer.

213. An ivory STATUETTE of the Infant Saviour, 16th Century.
Italian.
214. An ivory STATUETTE of St. Margaret, with a crown on her head, holding the lower part of a cross. English, 14th Century.
215. One of the sides of a MISSAL COVER carved in ivory relief; in the centre Our Saviour in the act of Benediction, and in the angles the emblems of the four Evangelists. 11th Century.
216. Ivory BAS RELIEF of a Satyr, and two young Fawns.
217. An IVORY (15th century) Italian Head on a 17th Century Bust, the hair gilded.
218. A small ivory CRUCIFIX.
219. An ivory BAS RELIEF, representing the Birth of Our Saviour, and the Visit of the Shepherds. 14th Century. Flemish.
220. An ivory TOBACCO or SNUFF GRATER, carved with scroll work, &c.

Contributed by Lieutenant-General Yorke.

(All carved by the Contributor.)

221. IVORY, Heraldic Cup.
222. „ Charter Horn.
223. „ Tankard.
224. „ "Lady Godiva."
225. „ "Bulrush Vase."
226. „ "Triumph of Neptune."
227. „ "The Seven Boys."
228. „ "The Children in the Storm."
229. „ "The Ladies of Llangollen."
230. IVORY and EBONY, Pyramid Vase.
231. IVORY, "Andromeda on the Gold Coast."
232. „ "The Ibex Goat."
233. MINIATURE FRAME in Ivory, with portrait of "Nell Gwynne."
234. MINIATURE FRAME in Ivory, with portraits of the late Prince Regent, Mrs. Fitzherbert, and Mrs. Robinson, the Actress.
235. PHOTOGRAPH of an Ivory Cup, with Order of the Bath, presented to the late King of Sweden.
236. PHOTOGRAPH of an Ivory Cup, with Order of the Medjidie (obverse).

Contributed by Mr. Charles Bowyer.

237. CARVING IN OAK, "Flight into Egypt." Flemish, 14th Century.
238. CARVING IN OAK, "The Entombment." Flemish, 15th Century.

Contributed by Mr. Thomas Kendall, of Warwick.

(Carved by the Contributor.)

239. OAK PANEL, Blackcock and Grouse.

240. OAK PANEL, Vegetables.

These two are part of a series by the Exhibitor for the dining-room of the House of Commons, and are exhibited by permission of the First Commissioner of Public Works, Lord Henry Lennox.

241. LIME WOOD PANEL, A Martin's Nest
(Exhibited by permission of Samuel Armitage, Esq.)
242. LIME WOOD PANEL, The Owl.
243. LIME WOOD PANEL, Dead Jay and Blackbird.

Contributed by Mr. E. P. Jones Parry.

244. A Carved Ivory CHOWRIE HANDLE, from India.
245. An antique WOOD CARVING of quaint form, as Nutcrackers.

SECTION E.

B R O N Z E S .

Contributed by Mr. Studley Martin.

- 247. Bronze Head of Jupiter Ammon from Herculaneum, one of the standard weights kept in a temple.
- 248. Antique bronze figure of Hercules, with a club over his shoulders.

Contributed by Mr. Edmund Peel.

- 249. Bronze statuette of Innocence, holding a dove, a lamb at her feet, by Marcellin. Florentine, 17th century.

Contributed by Mr. Markham Law.

- 250. Bronze Head, life size, of Allessandro di Medici. Italian, 16th Century.
- 251. Pair of bronze Candlesticks. Italian, 15th century.
- 252. Small statuette of Hercules. Italian, 15th century.
- 253. Small bronze of a Bull. Italian, 15th century.
- 254. Small bust of Napoleon. French.
- 255. Head of Bacchus. Italian, 15th century.

Contributed by Mr. J. Edgar Boehm.

- 256. Bronze group of a Blacksmith with the Suffolk Punch Stallion.
- 257. Bronze group of the Clydesdale Stallion, with his leader.
- 258. Pair of equestrian bronzes of the Duke of Beaufort and Capt. Anstruther Thomson.
- 259. A Girl's Head, daughter of the artist, by Roubillac.
- 260. Antique bronze statuette, full-length of Minerva.
- 261. Ancient Greek bronze, forepart of Pegasus.
- 262. Ancient Greek bronze Skull of an Ox, portion of a frieze.
- 263. Ancient Greek small bronze Comic Mask.
- 264. Bronze group of a Bloodhound and Puppies, by W. Prehn.
- 265. Bronze bust of Napoleon I, life size, by Bertolini.
- 266. Antique bronze statuette of Harpocrates.
- 267. A bronze medal of Valerio Vincentino.
- 268. Oval bronz medal of a Bishop, full-face portrait.
- 269. Medal in bronze, *obv.* Hercules of Ferrara, *rev.* his wife Eleonora. 15th century.
- 270. Hone stone medallion, portrait of Palamedes the artist.
- 271. Small bronze group of a Faun and Turtle. 16th century.

Contributed by Sir Robert Cunliffe, Bart.

- 272. Bronze bust of Caracalla, on a pedestal.
- 273. Bronze bust of Hercules, on a pedestal.

Contributed by Mr. R. C. Naylor.

- 274. Cinque cento bronze Inkstand, with arabesques and cupids.
- 275. Fine bronze, "L'Amitié surprisé par l'Amour," by Caffieri.

Contributed by Sir W. Drake, F.S.A.

- 276. Crucifix in bronze (height of figures 14½ inches), mounted on ebony, with a base inlaid with Florentine mosaics. Attributed to John of Bologna. This crucifix originally belonged to Cardinal Pandolfini, and was sold to Queen Marie Amelie by the Countess Mencini née Pandolfini (the last of that family). It arrived in Paris on the 24th February, 1848, the day on which the Orleans royal family fled. It at that time received the slight injury which is still apparent on the right arm.

ANTIQUE GREEK.

Contributed by Mr. Charles Bowyer.

- 277. Statuette of Jupiter, of green patina with silver eyes, on alabaster pedestal.
- 278. Statuette of a Bull, of green patina with silver eyes, on a rosso pedestal.
- 279. Statuette of Venus, of green patina.
- 280. A Tiger's Head, of green patina, on rosso pedestal.
- 281. A Fragment, ornamented with a scroll and terminating in a lion's head with silver eyes, of green patina, on rosso pedestal.
- 282. Nude figure of a Warrior, of green patina, the lower part of legs and right arm wanting, on black wood pedestal.
- 283. An Unguentarium, representing the bust of a Negro, of green patina, the cover and stand wanting.
- 284. Small Head of a Youth, of green patina, with silver eyes, on rosso pedestal.
- 285. A pair of Vase Handles, ornamented with masks, on rosso pedestals.
- 286. Statuette of Mercury holding a caduceus in one hand and a purse in the other, of green patina, on giallo pedestal.
- 287. A Satyr's Mask of dark green patina, on rosso pedestal.
- 288. A statuette of a Lion, with gold eyes, on giallo pedestal.
- 289. A Head of a Bull, of dark green patina, on giallo pedestal.

290. A statuette of an Eagle, of dark green patina, on rosso pedestal.
 291. A statuette of Venus semi-draped, arranging her hair, on white marble pedestal.
 292. A statuette of a semi-draped Female Figure, with her arms raised over her head, on rosso pedestal.
 293. A statuette of Harpocrates, with cornucopia and Egyptian head-dress, on rosso pedestal.
 294. Handle of a Vase, inlaid with silver, terminating in a mask.
 295. A handle of a Vase terminating in a mask.
 296. A statuette of a youthful Male Figure, holding a branch in his right hand, on a green marble plinth.
 297. A statuette of a Cupid running and looking upwards, mounted on a lapis lazuli globe and jasper pedestal.
 298. A half-length figure of Cupid, mounted on a lapis lazuli globe and jasper pedestal.
 299. An early bearded Head, with gold eyes, on rosso pedestal.
 300. A tripod Lamp, with a long stem, partly formed of a female figure, &c., on the top are three birds.
 301. A small handle of a Vase, terminating in a mask.
 302. A foot of a tripod Lamp, of green patina.
 303. A Fragment, consisting of a lion's head, &c., probably the ornament of a vase of green patina.
 304. Head of an Animal, of green patina.

ETRUSCAN.

305. A Female Figure, semi-draped, of green patina, on giallo pedestal.
 306. A small Jug, the handle formed of a nude male figure.

ROMAN.

307. A statuette of an Orator, semi-draped, on giallo pedestal.
 308. Ditto of a Male Figure, with drapery on left arm, on giallo pedestal.
 309. Ditto of a Male nude Figure, holding a snake in his hand, on giallo pedestal.
 310. A Roman Steelyard Weight, in form of a female head, filled with lead, on rosso pedestal.
 311. A nude Venus, with a diadem on her head, her hands posed similar to those of the Venus de Medicis, on rosso pedestal.
 312. Eight antique Fibulæ.
 313. A Spoon, with open-work.
 314. A pair of Compasses.
 315. A Steelyard, in the form of a bull's head.
 316. A bas-relief Bust of a nude figure.

EGYPTIAN.

- 317. A very early and rare example of a seated Figure, holding a scroll on his knees, the eyes inlaid with silver.
- 318. A figure of Osiris, with inlaid gold decorations of an unique character, on marble pedestal.
- 319. A small Head, on a rosso pedestal.
- 320. A statuette of the Bull Apis, ornamented with a disc between its horns, on rosso pedestal.
- 321. An early statuette of the Bull Apis, the disc between its horns, on rosso pedestal.
- 322. A figure of Osiris, of green patina, on a giallo pedestal.
- 323. A female draped Figure, carrying a water jar on her head, on rosso pedestal.
- 324. A Nymph bitten by a viper, on rosso pedestal.
- 325. An Egyptian Statuette of a Cat, on giallo pedestal.

15TH AND 16TH CENTURY ITALIAN BRONZES.

- 326. A Horse, on marble pedestal.
- 327. A Horse, on ebonized pedestal.
- 328. The Infant Hercules strangling serpents.
- 329. A group, Hercules and Cacus.
- 330. A group, Hercules and Antæus, on ebonized pedestal.
- 331. A group, a Man on horseback attacked by a Lion.
- 332. A bas-relief, framed, the Crucifixion: the crucifix of different and of later workmanship.
- 333. Marcus Aurelius on horseback, on bronze pedestal.
- 334. A pair of prancing Horses, on ebonized stands.
- 335. A nude Female figure, her hands raised before her face, on giallo pedestal.
- 336. A statuette of Antinous.
- 337. Ditto of Mercury.
- 338. Ditto of youthful Bacchus.
- 339. Ditto of Bacchus, with an animal by his side.
- 340. Ditto of Hercules, with his club.
- 341. Ditto of Venus coming from the bath.
- 342. Ditto of a Beggar holding a cap.
- 343. Statuette of a Female dancing, on lapis lazli pedestal.
- 344. A Satyr, with head gilt, &c., forming an inkstand.
- 345. Head of a Girl, on ebonized pedestal.
- 346. Statuette of a Lion, on giallo pedestal.
- 347. A small Crucifix.

- 348. A plaque, the Virgin and Child, surrounded by saints and cherubs.
- 349. Ditto, David and Goliath.
- 350. Ditto, St. Sebastian.
- 351. Ditto, a Female being crushed to death by shields.
- 352. Ditto, a Bull Fight.
- 353. A plaque, the Judgment of Solomon.
- 354. Ditto, David and Goliath.
- 355. A Crab, forming an inkstand.
- 356. A Dragon, the ornament of a fountain.
- 357. Two heads of Moors, the handles of a cabinet.
- 358. A plaque representing Adam tempting Eve, and the Angel driving them from the Garden of Eden.
- 359. A bust of a bearded Man, the head 16th century, the bust more modern, on marble stand.
- 360. A plaque representing one of the Seasons—Autumn.
- 361. A statuette of a nude Male Figure, on marble pedestal; 18th Century, French.
- 362. A bronze statuette of a Japanese Devil running.
- 363. Flying Stork, with an incense burner.

SECTION F.

METAL WORK.

Contributed by Mr. P. Lloyd Fletcher.

364. The Keys of the City of Corunna, brought away by the late Major Fletcher, 23rd R. W. Fusiliers, who commanded the rear guard of the British army, after the Battle of Corunna, January 16th, 1809.

Contributed by Mr. R. C. Naylor.

365. Old steel Lock and Key, chased throughout with birds and flowers.

Contributed by Mr. W. E. Wynne of Peniarth.

366. Pair of old latten Candlesticks, with double horizontal disks of the 17th century.

Contributed by Mr. Markham Law.

367. Pair of metal Candlesticks ; time of the French Empire.

Contributed by Mr. W. E. Wynne, of Peniarth.

368. Thurible of the 15th century, found at Corwen.

Contributed by Dr. Francesco Cara, of Cagliari.

IRON CASONNE CLASP LOCKS (GOTHIC),

12TH TO 15TH CENTURY; PRINCIPALLY OF FRENCH AND ITALIAN WORK.

369 to 373. Five square Locks, gothic pierced borders, dragon hasps.

374 to 377. Four Ditto, with lizard hasps.

378. Ditto, with balustrade hasp.

379. A Lock, with serpent hasp, arms and crest of Visconti, crown above ; of exquisite Italian work—15th century.

380. A Lock, with hasp of a dragon and 2 serpents, column on each side, and pierced leaf border, *fine Italian work*.

381. Square Lock, gothic tracery at the sides and bosses of flowers, no hasp.

382 to 391. Ten square Locks, with pierced gothic tracery round, of the same description.

392. A Lock, with pierced border of leaves and gothic tracery, the keyhole box has 4 quatrefoils.

393. Square Lock, plate covered with tracery, and 4 fleurs-de-lis in form of quatrefoils.

394. Very fine square Lock, with gothic tracery border, the hasp has the Virgin in relief, a column on each side.

395. Square Lock, with 5 rows of tracery, the keyhole plate has a crown and shield of arms of France (3 fleurs-de-lis)

396 to 402. Seven Locks and Lock Plates, with borders of pierced gothic leaves, and a column on each side of keyhole.

403-4. Two Locks, with plain plates and dragon hasps.

405 to 415. Eleven Locks, with plain face plates and pierced gothic leaf borders. (various)

416. Square Lock, with pierced trefoil border, and central hasp of a gothic column, and a bifrons' head.

417. A Lock, with scroll work in relief.

418. Ditto do.

419 to 422. Four Locks, plain face plate, and various ornaments.

423. Circular Cassone Lock, with pierced gothic scroll border and long hasp, *Spanish work*.

424. Square Lock, the face plate engraved in 3 compartments, with a vase of flowers and scrolls, circular medallion on the hasp of the head of a Roman Emperor (Flemish)—16th century.

425. Square Cassone Lock of gilt bronze, chased with seated figures, trophies of arms, masks, &c. The hasp has a full-length figure of "Plenty" and a shield of arms. A contemporary copy of the lock by Benvenuto Cellini in the Bargello at Florence—16th century.

426. Fine Lock of the time of Louis XVI., steel with brass mounting, the keyhole enclosed by two columns, and a pediment and a key.

427. A Spanish steel Lock Plate, surmounted by two lions heads and the hasp in form of the Imperial eagle—16th century.

DOOR FASTENINGS.

428 to 436. Nine small Bolts, ornamented with pierced Gothic tracery, attached to lock plates—14th and 15th century.

437 to 439. Three Lock Plates, with pierced Gothic ornaments.

440. A square Lock, engraved with heads of Minerva and scrolls (Flemish)—16th century.

441. A Door Lock, with appliqué grotesques and moulded border—16th century, German.

442. Small Byzantine Lock-plate, triangular pediment, enclosing a bust of a man, and another on a column at the side, and in centre a ram's head in relief—11th century.

443. Small Lock, triangular top, enclosing a lion's head, on the steel keyhole box is a child blowing a double flute, the ornaments are of brass—16th century. Attributed to John of Bologna.

444. Square Lock, chased with strap work, pierced leaves at the corners—16th century.

445. Gilt iron Ornament for lock plate, chased with scrolls.

446. Steel Lock Plate, with appliquéd bold arabesques terminating in eagles heads—16th century.

447. Very fine Louis XVI. double Lock, for folding doors, steel works with five bolts, with massive brass plates, chased leaf borders and a key.

448. Very large and fine oblong steel Door Lock, with pierced scrolls and fleur-de-lis in the centre, of Louis XIV. period.

449 to 455. Seven massive steel Door Locks, engraved, and repoussé work of scrolls, with handles.

456. Small square steel Lock Plate of pierced Gothic work.

457 to 464. Eight large Locks, with bolts attached, two ornamented with highly chased Gothic tracery—from 13th to 15th century.

465. Brass Lock of the time of Louis XV., with white metal repoussé plaque of cherubs heads and scrolls, five bolts and a key.

466. Brass Door Lock, the plate pierced with leaves and bosses at the corners (German)—17th century.

467 to 474. Eight steel Door Locks, engraved plates of various forms.

475. Very curious ancient Lock, with iron wards, fixed in a block of wood, with an iron key, and seven keys (various) of the Moyen-age.

476. Very curious circular steel Door Lock, with intricate wards and rotating pipe case, with a key—16th century.

477. Keyhole Door Plate, ornamented with strap work—16th century.

478. Iron Lock for a cassone, shield shaped, with scrolls at top—17th century.

PADLOCKS.

479. Very remarkable tube Padlock for a forcier or strong box, of massive irons, with numerous wards and springs, with two keys, having transverse plates, probably Chinese.

480. A smaller tube iron Padlock, similar to the last, with key.

- 481. Curious Padlock, with tube and complicated works, partly inlaid with silver, and two keys, with descriptive plan how to open it—Oriental.
- 482. Small bar and tube Padlock, with key of similar work, damascened with gold—Oriental.
- 483. A Padlock of iron, damascened with gold, with secret key-hole and screw—Oriental.
- 484. Curious brass Padlock, in form of an animal, of early Italian work,
- 485. Brass Padlock, in form of a lion—Italian.
- 486. Iron Padlock, in form of a scorpion—Italian.
- 487. Iron Padlock, of trefoil form, and a key.
- 488. Small ball Padlock and Key.
- 489. Large iron Padlock and Key.

STEEL KNOCKERS.

- 490. Curious Knocker, in form of a semi-circular pierced iron box, of Gothic work. From the central opening, when touched by a spring, appears a fool's head, which on disappearing knocks loudly on the back plate (French)—12th century.
- 491. A Knocker in form of a Monk holding a book, the end at right angles formed of an animal's head (Italian)—13th century.
- 492. A Knocker, scroll work, with pierced Gothic circular plate—13th century.
- 493. A Knocker, with a lizard on the front—14th century.
- 494. A Knocker, indented zig-zag lines—14th century.
- 495. A Knocker, of scroll form, chased with lines, on the upper end a boss in form of a man's head—14th century.
- 496. A Knocker, the upper part in form of a female head and bust, ending in an engraved scroll—14th century.
- 497. A Knocker, formed of a Siren, separating in a bifurcated tail, meeting above her head (Italian)—14th century.
- 498. A Knocker of chased steel, the lower part in form of a man's head between two dolphins, the boss at top represents a bearded head (French)—16th century.
- 499. A Knocker, of annular form, with three projecting heads, double scroll above (Spanish)—16th century.
- 500. A Knocker, pear-shaped, chased with leaves (French)—16th century.
- 501. A Knocker-plate, with pierced Gothic tracery, a column on each side (French)—14th century.

502. A Knocker-plate, pierced and engraved with grotesques, at top a figure of Justice, a female in the centre (French)—16th century.

503. A Knocker, the plate of pierced and finely chased Gothic tracery of a centre and borders (French)—14th century.

504. A Lock-plate of the 14th century, with two columns at the sides and a bolt, the knob of a man's head.

HINGES.

506. Pair of Hinges, with long plates of finely chased and pierced Gothic tracery—14th century.

507. Hinge, with long band of Gothic scroll pierced and chased work—14th century.

508. Hinge, the plate pierced with masks and leaves—14th century.

509. Ditto, with dolphins and leaves—14th century.

510. Two Hinge plates, pierced with leaves—14th century.

511. Pair of Hinges, with fleurs-de-lis on the ends of plates—15th century.

512. Pair of Hinges, the bands pierced with Gothic work—15th century.

513. Pair of Hinges, with pierced tracery and raised borders—14th century.

514. Pair of Ditto—15th century.

515. Pair of Ditto do.

516. Pair of Ditto do.

517. Pair of Ditto do.

518. Pair of Ditto do.

519. Pair of Ditto do.

520. Pair of Ditto do.

521. Pair of Ditto do.

522. Pair of Ditto do. (*one broken*)

523 to 527. Five single Hinges, ditto—15th century.

528. Hinge, with chased scrolls and leaves, partly inlaid with brass—Italian, 16th century.

529. Pair of large and very fine Hinges, repoussé and pierced with dolphin arabesques and leaves—Italian, 16th century.

530. Pair of large Hinges of bold engraved scrolls—16th century.

531. Pair of small Gothic Hinges

532. Hasp of the Lock of a Cassone, finely wrought with the Virgin and Child enthroned under a canopy—12th century.

- 533. Door Latch and Handle, plate of pierced Gothic work—15th century.
- 534. Door Latch, with plate of pierced Gothic work—15th century
- 535. Bolt, the plate repoussé with scrolls and leaves—Louis XV period.

KEYS.

- 536. Large iron Key, partly gilt, and chain, originally hung as a sign of a locksmith's shop.
- 537. A board of 23 Mediæval Keys, various forms.
- 538. A board of 26 Mediæval Keys, various.
- 539. A board of 44 Keys of the Roman, Gothic, and Mediæval periods.
- 540. Twenty Keys, with pierced bows of Gothic tracery, of various patterns—15th century.
- 541. Five Keys, with pierced bows of arabesques—16th century.
- 542. Six ditto, with circular bows of Gothic tracery—15th century.
- 543. Four Keys, with triangular pipes and bows of dolphins' heads—16th century.
- 544. A board of 30 Keys of Gothic and Mediæval periods.
- 545. Five fine large steel Keys, of the 16th century, with scroll bows.
- 546. Fourteen fine small steel Keys, various patterns—16th century.
- 547. Two very fine Keys, with angular pipes and bows, formed of chimera's heads—16th century.
- 548. Two very fine Keys, with angular pipes and bows of dolphins—16th century.
- 549. A Ditto, with scroll bows—16th century.
- 550. A Key, fluted stem and scroll bow—(English) 17th century.
- 551. Two Keys, with large circular bows of pierced quatrefoil and annulets—15th century.
- 552. A Key, with numerous wards and square stem—15th century.
- 553. A Key, with the wards in form of the inscription, "Vive le Roi," and a chain with 2 silver medals of Louis XV.
- 554. Two Keys, with bows of fleur-de-lis and double C.—Louis XV.
- 555. A Key, with star wards, and bust in centre of bow—time of the Empire.

VARIOUS.

- 556. Steel-yard Hook, in form of a bird's head, with the maker's name and date—1765.
- 557. Small Steel-yards, with hooks and weights—18th century.

558. Triangular Plate, engraved and pierced with two lions and leaves—17th century.
559. Large Hook, with boss in form of animals, finely wrought (Italian)—16th century.
560. Large Hook, the boss in form of an animal's head—16th century.
561. Door Handle, in form of a serpent, very fine work—16th century.
562. Door Handle, in form of a serpent, chased and inlaid with silver—16th century.
563. Door Handle, wrought in form of a lizard—16th century.
564. Small Lock of gold, damascened scrolls (Venetian)—16th century.
565. Key for winding up the string of an Arbaleste or cross bow —15th century.
566. Implement for testing the strength of gunpowder.
567. Iron Rappe or Snuff Grater, engraved with a fox (French)—17th century.
568. Two Sets of Hooks to attach to a hunting belt, engraved ornaments (Italian)—17th century.
569. A steel Punch, finely engraved with the head of an Ecclesiastic of the 17th century.
570. Two steel supports worn in the girdle for the knitting neeedle—17th century.
571. Iron frame of a Gipcière, with chased bar at top—15th century.
572. Iron Clasp of a Gipcière, with bosses of masks—16th century.
573. A Surgical Instrument.
574. Instrument for making a quill pen.
575. Ancient Fleam of 12 blades, for bleeding horses, bone handle —17th century.
576. Two Tobacco Boxes, repoussé with shells and flowers.
577. Four Tobacco Boxes, engraved with scrolls—17th century.
578. A Gardening Knife, 4 blades, gold damascened handle—16th century.
579. Pair of steel Pliers or Sugar Tongs, engraved dolphins and scrolls—16th century.
580. Two Knives, inlaid with silver, bone handles—17th century.
581. A Dagger, the handle finely chased in relief with arabesques —16th century.
582. A Knife, steel handle inlaid with silver, ending in an eagle's head—16th century.
583. A Knife, with steel handle, chased with scrolls and arms—16th century.

584. Two pairs of steel Nippers, for holding small objects—17th century.
585. Two small Pliers for jeweller's work, and a small Chisel—17th century.
586. A steel Punch, with diminutive stamp of George and the dragon.
587. Three Scissor Cases, engraved with scrolls, &c.—16th century.
588. Four Etui Cases, with seal ends, engraved with arms and crests—16th century.
589. Two ditto, with seals, engraved—16th century.
590. Two ditto, with seals, inlaid with silver—16th century.
591. A Seal, inlaid with silver, and screw hammer on the end—16th century.
592. A steel Corkscrew, with outer box to draw the cork, as in modern application—17th century.
593. A steel Buckle, chased with scrolls—16th century.
594. Two Etui Cases, engraved—16th century.
595. A Buckle, inlaid with silver and chased with busts, &c.—16th century.
596. A curious Spring Lock for a gun.
597. A Corkscrew, with hammer ends.
598. A folding Oyster Fork and Opener combined.
599. Two Thimbles of chased steel.
600. Steel mount for Gun, stock finely chased with masks and scroll, 17th century.
601. Steel Tobacco Stopper, Picker, and Cleaner, folding together.
602. Iron Ring, with lion's head in relief.
603. Key-hole plate of white metal, with chased scrolls and coronet, 17th century.
604. Two Forks (folding), with gold and silver damascened handles of figures and arabesques, 16th century.
605. Steel folding Fork, finely chased with medallions of heads and scrolls, 16th century.
606. Folding Fork, the handle inlaid with silver, 16th century.
607. Iron Knife, twisted handle, 17th century.
608. Fork, bone handle, silver studs, 17th century.
609. Scissors, in steel case, damascened with gold, 16th century.
610. Bayonet mount of brass, with silver medallion busts, 18th century.
611. Small Knife, the handle of wood, with letters S & M.
612. Fork, with prongs, brass handle inlaid with mother of pearl.

613. Small Corkscrew, with steel seals at the end.
- 613.* Indian Betel Nut Cutter, damascened with gold and silver.
614. Etui case with engraved steel working implements. 17th century.
615. Case of Spoon, Knife and Fork, screw handles. 17th century.
616. Case of three old French surgical instruments in leather case, brass mounted.
617. Grille of a Confessional, formed of pierced iron scrolls, with lock and hinges. Early 17th century.
618. Four old Keys on a ring, from the prison of Clermont Ferrand. Mediæval.
619. Boss of an Italian Rapier, pierced with scrolls and inlaid with silver. 16th century.
620. Three Bosses of Swords, chased with masks and scrolls. 16th century.
621. Boss of a Sword in the form of a man's head.
- 621.* Two Bosses inlaid with silver, and 1 plain.
622. Two Cassone Handles, engraved with scrolls.
623. Iron Casket, with complicated lock. 16th century.
624. Case containing six Trigger guards, damascened ; Sword Guard, 2 handles, and 3 Ornaments. 17th century.
625. Three portions of a Casket, engraved with birds, flowers, and imperial eagles, the lock inlaid with silver.
626. Large Cabinet Lock, with two branches, engraved with leaves and acorns.
627. Cabinet Lock shewing the intricate wards, with the key.
628. Curious Key, with the letters T. G. M. on the bow.

SECTION G.

ENAMELS.

Contributed by Messrs. Hunt and Roskell.

- 631. A Salt Cellar of Limoges enamel, painted in grisaille on a blue ground, with love scenes.
- 632. A small two-handled Cup of Limoges enamel. In the centre is represented the baptism of Our Lord. The sides within are decorated with arabesques and figures, and the outside is ornamented with birds, scrolls and fruit; underneath is a landscape.
- 633. Pendant of gold, of a quatrefoil shape, enamelled on both sides on a white ground; on one side a female saint in the centre, with the Virgin and Child and St. Francis, St. Michael and St. John Baptist in the foliations; on the other side St. Peter and landscapes.

Contributed by Mr. J. F. Hutton of Manchester.

- 634. The Annunciation, in ebony and gilt bronze and coral frame, Louis XIII.
- 635. Limoges enamel Plaque of the Holy Family, by J. Laudin.
- 636. Limoges Crucifixion, in antique frame, Louis XIV.
- 637. Limoges enamel Shutter, Circumcision, Christ before Pilate, J. Courtois.
- 638. Limoges enamel, "Mater Dolorosa," by J. Penicaud.
- 639. Limoges enamel, Baptism of Christ, N. Laudin.
- 640. Limoges, St. Bernard, in antique silver frame.

Contributed by Mr. Philip Henry Howard of Corby.

- 641. An enamelled brass Tablet, from the stall at Windsor (now vacant), with the arms of Thomas second Duke of Norfolk, Lord Treasurer, Chevalier of the Order of the Garter, installed 3 June, 1559, whose portrait is mentioned above.

Contributed by Mr. J. Scott Banks.

- 642. A beautiful Limoges enamel oval Plateau of the 16th century; the destruction of Pharaoh and his host in the Red Sea, Moses in the foreground, a rich border of grotesque animals, rich blue ground and vivid colouring with *paillettes*. Length 21 in., width 16 in.

643. A beautiful Limoges enamel oval Plateau of the 16th century, Apollo and the Muses on Mount Helicon, richly painted in vivid colours, border of grotesque animals à paillettes, on a tablet in front is the artist's name, Susanne Court, 21 in. by 16 in.

Both these splendid and unequalled examples of painted enamel are mounted on glass stands.

Contributed by Mr. F. Potts.

644. Pair of very fine German enamel Cups, white ground, with painted landscapes, the ground ornamented with gold crossed lines and borders of scrolls and masks, the gold laid on in relief, silver gilt feet; this peculiar and beautiful gold ornament was first introduced about 1750 by C. F. Herold at Meissen, who frequently signed his works.

Contributed by the Mayer Museum, Liverpool.

645. Byzantine enamel Chasse or Reliquary, representing the Martyrdom of Thomas à Becket, 12th century.

Contributed by Mr. S. Kynaston Mainwaring.

646. Twenty-one Medallions of painted enamel of Ladies in the costume of the reign of Louis XVI., in Marcasite mountings.
 647. Battersea enamel Snuff Box, painted with flowers.
 648. Battersea enamel Etui or Case, painted with flowers.
 649. Chelsea china Snuff Box, with dogs painted inside the lid.
 650. Oval enamel Portrait of a Lady, in a blue velvet dress.

Contributed by Captain C. Rowley Conwy.

651. Pair of Oriental copper enamelled Vases and Covers, taking the form of a spread eagle with two necks. Height 9 $\frac{3}{4}$ in.

652. Suite of Altar Decorations of Oriental enamelled copper, a large Cross 4 ft. high, 6 Candlesticks and 10 Vases, of the 17th century. From a church at Lisbon.

Contributed by Mr. F. Potts.

653. Limoges enamel Plaque, circular, painted with Gideon on horseback, in military costume, in each angle of the square frame, Samson and the lion, a hunter, swans, &c., 16th century.

Contributed by Mr. T. Gambier Parry.

654. Limoges enamel oval Mirror-back, painted in colours, with foil, the Death of Adonis; at the top the initials I.D.C. (Jean de Court). *De Bruges Collection*, size 4 $\frac{3}{8}$ in. by 3 $\frac{5}{8}$.

655. Quadrangular Plaque, painted in brilliant colours, with foil ; in the centre, St. Bruno, D. BRVNO, in white dress, holding an olive branch ; at his feet a crozier and mitre ; near him the legend, EGO SICVT OLIVA FRVCTIFERA IN DOMO DEI ; around him are seven circular medallions, enclosing subjects from his life, accompanied by inscriptions ; in the upper angles are medallions, one containing Christ in the tomb, the other the Virgin ; over the saint's head the initials I.C. ; at the bottom are the arms of Verthamon, probably those of M. F. Verthamon, conseiller du roi, whose name occurs on the back of an enamel in the British Museum, by the painter I.R. *Daugny Collection*, 7½ by 5¼.

656. Circular Limoges enamel Plaque, *en grisaille*, by Pape, representing Christ disputing with the Doctors in the Temple, 16th century.

657. Circular Limoges enamel Plaque of a Man on horseback, by Pape, 16th century.

658. Circular enamelled Agnus Dei, opening with pierced panels. On one side the Lamb, on the other the head of St. John the Baptist ; blue enamel border, with legend, 12th century.

659. Limoges enamel Plate, illustrating the month of July, with reapers ; above the sign Leo, and border of arabesques ; a portrait on the back, inscribed, "Nerva 3, Ampereur" (*sic*), 16th century.

660. Circular Medallion of Niello work, with a Queen seated on a throne, diapered background.

Contributed by Mr. C. Schmidt.

661. A Byzantine Crucifix, Cloisonné enamel.

662. A Byzantine Plaque.

663. A Cloisonné enamel, Our Saviour on the Cross, the Virgin and St. John, &c.

664. A Byzantine Cloisonné enamel, Our Saviour on the Cross, with Greek monogram.

Contributed by Mr. Fisher.

665. Limoges enamel Plaque, representing the walk to Emmaus, signed I. R. in gold for Jean Raimond, cir. 1590, framed.

SECTION H.

POTTERY AND PORCELAIN.

MAIOLICA.

Contributed by Mrs. Benzon.

671. Gubbio. Plate, full length figure of a female in a ruby dress, swan at her feet, on a rock at the side CLIO. in rich metallic lustre, yellow scrolls at back.

672. Faenza. Plate, in centre St. Catherine, border of cherubs and scrolls by Baldesaro, his monogram on the back.

673. Faenza. Plate, dark blue ground, in centre a shield of arms, supported by cupids on dolphins, cherubs and cornucopia above, monogram on reverse B.R.

674. Gubbio Tondino. In centre a shield of arms, border of grotesques and serpents in rich ruby and gold lustre on light blue ground, on the back concentric lines.

675. Gubbio Tondino. Cupid in the centre on gold lustre ground, border of gold and ruby arabesques on blue.

676. Gubbio. Plate embossed with leaves in gold and ruby lustre, in the centre Y.H.S., with G on the back for Maestro Giorgio.

677. Urbino Plate. An allegory of Adam and Eve, flames issuing from a cauldron, and 3 amorini in flames.

678. Urbino Tondino. Mutius Scævola burning off his right hand, tents and landscape.

679. Urbino Plate. Apollo and Daphne turned into a laurel; fine design and richly coloured. Painted by Orazio Fontana.

680. Urbino. Coppa Amatoria, with female portraits and banderole, inscribed "Marta bella."

Contributed by Mr. F. Potts.

681. Urbino Plate, painted with the vision of Constantine. Dated 1543.

682. Urbino Plate. Subject Apollo and Daphne; Cupid flying above, and a shield of arms. 16th Century.

683. Fine Castelli plates, painted with classical subjects, with borders of cupids and flowers. 17th Century.

Contributed by Mr. R. C. Naylor.

684. A large oval Palissy Dish, with reptiles, shells, and frogs in relief. *Diam. 21 inches.*

685. A Plaque of old Italian Maiolica, with the Holy Family in relief, in a landscape of lapis lazuli hematite, agate, and other stones.

686. A deep Hispano Moorish Dish, covered with ornaments in metallic lustre. 15th Century. *Diameter 18 inches.*

Contributed by Mr. Schultz.

687. Gubbio Plate, with Cupid in the centre, ruby and gold border of scrolls. 16th Century.

688. Gubbio Plaque Square, by M. Giorgio, subject—St. John receiving the stigmata.

689. Gubbio Plate, with the sacred monogram in the centre, ruby and gold pyriform ornaments on the border.

690. Small Gubbio Tondino, with subject of Paris and Venus holding the apple of discord, Cupid flying above. Dated 1636.

691. Urbino Plate, subjects—Mars and Venus, and emblems inscribed on the back “Fra Xanto Aue Rovigiense pt. Urbino, 1531.” 16th Century.

692. Urbino Plate, subject—David and Goliath. 16th Century.

693. Faenza Plate, fine dark blue and white flowers on border; in the centre a man playing on the viol.

694. Faenza Plate, dark blue with white flowers and green wreath; in the centre a woman holding a javelin.

695. Urbino Dish, the tazza of a coppa puerpera, attributed to Orazio Fontana, subject—Latona and her children, finely coloured and framed.

Contributed by Mr James Sanders.

696. Capo di Monte Coffee Pot and Cover, decorated in coloured relief, with the Slaughter of Niobe's children.

697. Capo di Monte Coffee Pot and Cover, decorated in coloured relief, with the story of Venus and Adonis, and the Judgment of Paris.

698. Capo di Monte Tea-pot, with coloured reliefs of Apollo and Marsyas, and the discovery of Calypso.

699. Two Capo di Monte Coffee Cups and 2 Tea Cups and Saucers, with classical subjects, to match.

700. Capo di Monte Group of two Young Bacchanalians seated on a goat, struggling for the possession of a parrot, on a gilt wood stand.

701. Buen Retiro Group of an Artist seated, painting the portrait of a lady who is standing before him. *Mark, a fleur de lis impressed.*
702. Buen Retiro Coffee Pot, painted with continuous subject of the conflict between the Spaniards and the Moors.
703. Buen Retiro Tea Cup and Saucer, painted with landscapes and figures. *Mark, a fleur de lis.*
704. Bueu Retiro Cup and Saucer, painted with Watteau subjects. *Mark, a blue fleur de lis.*
705. Buen Retiro Cup and Saucer, painted with fruit. *Mark, a fleur de lis.*
706. Pair of magnificent cylindrical Vases and Covers, with fleur de lis knobs of scalloped flutings, gold ground with green scrolls, each with eight medallions, painted with landscapes and figures, mounted in gold. *Mark, a gold fleur de lis. Height, 5 $\frac{3}{4}$ inches. Given by Charles III. of Spain to Maria Antoinette.*
707. Two Venetian Porcelain Tea Cups and Saucers, painted with garden scenes and figures in the costume of the middle of the 18th Century. *Mark, a red anchor.*
708. Buen Retiro Figure of a Woman, emblematical of Science in rags, holding an inscribed tablet, "Misera virtus non conosciuta," and two others of the Armillary sphere in her left hand. *Mark, an impressed fleur de lis.*
709. Two Venetian Cups and Saucers, painted with landscapes and figures,
710. Nove Porcelain Ecuelle Cover and Stand, painted with arms of the Giustiniani family and flowers. *Mark, a star in gold. From the Reynolds' Collection.*
711. Ginori Tea Pot and two Cups and Saucers, painted with figures in Oriental costume, and cupids, scroll borders.
712. Two Buen Retiro Coffee Cups, white ground with gold pellets, and white May flowers in relief.
713. Pair of Venetian small Vases and Covers, embossed and painted with leaves and flowers.
714. Vienna Plateau, pierced border, richly gilt, with green camaieu landscapes and figures. Milk Pot and two Cups and Saucers of the same service. *Mark, a blue shield.*
715. Vienna Milk Pot and two Cups and Saucers, dark blue ground, richly diapered with platines of gold trellis and rosettes and medallions of gold Oriental figures on white ground. *Mark, a blue shield.*

716. Vienna Trembleuse, pink maize ground, with rich gold borders, with blue medallion of a Bacchante and other figures in chiar'oscuro. Mark, a blue shield.

717. Vienna Trembleuse, pale green ground, rich gold borders with medallion of Venus and Cupid, in colours. Usual mark.

718. Vienna Plate, rich gold borders, with lilac medallions with gold animals and emblems painted in the centre, with children playing at soldiers. Usual mark.

719. Vienna Plate, rich solid gold border, with white small quatrefoils, painted in the centre with children at a swing, after a painting by Hamilton. Usual mark.

720. Old Dresden Bowl, gilt escalloped edges, light sea green ground, with 3 medallions of river views, building and figures, about 1746. Usual mark.

721. Old Dresden Bowl, gilt escalloped border, jonquil ground, with 3 medallions of Watteau figures.

722. Extremely fine and interesting specimen of Dresden Porcelain: An ecuelle, cover and stand, with seven medallions representing gold mining operations, from the blasting of the rock through all the various grades to its conversion into coin, Augustus, King of Poland, himself superintending the miners. Mark, the crossed swords, in blue with gold anchor and S interlaced. Temp. 1748.

723. Dresden Ecuelle, Cover and Stand, richly gilt borders, and small medallions of Chinese figures, the handles pierced with the monogram of Augustus Rex. A very early example circa 1730. Usual mark.

724. A pair of double-handled Coffee Cups and Saucers, with Chinese figures on gold platforms, of the same period as the preceding.

724*. Coffee Pot and a pair of two-handled Cups and Saucers, with medallions in lake camaieu, with highly-finished paintings of subjects connected with the old German wars.

725. Dresden Ecuelle, Cover and Stand, painted in rare enamel colours, with Watteau figures, birds; fruit, flowers, &c., and richly gilt borders.

726. Dresden Soupière, Cover and Stand, female mask and scroll handles, black and gold borders and highly finished medallions of campaigns during the German wars, the ammunition waggon bears the initials of Augustus Rex and the Caduceus, *circa* 1740.

727. Dresden Cafetiere, lake diapered ground with white medallions of Watteau subjects of children.

728. Dresden Cafeti re, turquoise ground with lake camaieu landscapes and river scenes.

729. Dresden Cafeti re, jonquil ground with medallions of seaports, merchandize, and figures.

730. Pair of Dresden Cups and Saucers, embossed ground of flowers, with masquerade and Polichinello figures.

731. Dresden Cafeti re, embossed basket pattern ground, female bust on the handle and medallions of classical figures.

732. Dresden figure of a Skipper with pointed hat, with bunch of flowers, inscribed "J. F. 1739."

733. Rudolstadt china Cafeti re, embossed leaf ground, edged with gold and painted insects, female bust on the lid, and man's head with a cocked hat under the spout. Mark of the hay fork on the lid.

734. Pair of Bow statuettes of a Shepherd and Shepherdess, the former playing on the bagpipes, a dog and sheep at his feet, the latter with an apron full of flowers, holding a bouquet, a lamb by her side, the dresses richly painted and gilt, on scroll stands—height, 11½ inches.

735. Pair of Bow figures of Boys, the Drummer and Fifer, on scroll stands—height, 10 inches.

736. Pair of small coloured Bow figures of a Boy and Girl, emblematical of Autumn and Spring.

737. White Bow china figure of Kitty Clive as the Lady in Lethe, holding a lap dog.

738. Pair of Chelsea figures of a Polish Prince falling in love with a Vivandiere—height, 9 inches.

739. Pair of Chelsea figures of a Gentleman and Lady, the former playing on the bagpipes, the latter dancing a *corante*.

740. Pair of Chelsea oblong Jardinieres, dark blue and gold ground, white and gold handles, with medallions of the meeting of Marc Antony and Cleopatra and Cleopatra's death, on the reverse landscapes.

741. Pair of Chelsea Derby Toilet Boxes and Covers, gros bleu ground with white medallions of flowers.

742. Vienna Service, rich gold ground painted with flowers, consisting of Tea-pot, Sugar-basin, and two Cups and Saucers.

743. Nymphenburg Tea Service, light jonquil ground, with medallions of delicately-painted classical figures, each signed by the artist *Auer*. gilt borders—Coffee-pot (no cover), Sugar-basin, Milk-pot, and two Cups and Saucers.

744. Nymphenburg. Two Cups and Saucers, painted with Ovid's Metamorphoses.

745. Pair of Gera porcelain Cups and Saucers, with grained wood ground, and landscapes in pink camaieu, forget-me-not border.

746. Arras porcelain Sucrier and Cover, dark blue and gold border, with medallions of birds, the cover surmounted by an acorn.

747. Saint Cloud porcelain Coffee-pot, painted with a landscape and numerous figures by Callot, in lake camaieu.

748. Pair of Tournay Compotiers and Covers, white with festoons of flowers in blue and gold, surmounted by acorns.

749. Quadrangular Dresden Tea Caddy, white ground painted with a parrot and a dog; and two Cups and Saucers of the same pattern.

750. Quadrangular Dresden Tea Caddy, white ground, painted with a rose and tulip, and insects.

751. Quadrangular Dresden Tea Caddy, green ground with medallions of landscapes.

752. Frankenthal Cabaret of five pieces, painted with medallions of various classical subjects, on white ground, with single flowers. The oval plateau has an open work white and gold border, and is painted in the centre with the Departure of Calypso for the Island of Cytherea, after Watteau. It bears the mark of Carl Theodor, and the initials of the painter Bartolo.

753. Pair of Worcester oblong jardinières, scroll borders with medallions of transfer prints in lilac, under the glaze, of ruins and figures.

754. Worcester Jug, yellow ground and flowers, with medallions of coloured transfer rustic scenes and love-making.
Height, 9 in.

755. A set of three Worcester Vases, blue scale ground, with white medallions of birds and flowers.

756. Pair of Worcester Vases, globular, with broad mouths, blue scale grounds, with Oriental flowers and birds

757. Worcester Sugar Bowl, Cover, and Stand, blue scale ground, with medallions of flowers.

Contributed by Mr. W. Chaffers.

758. Worcester porcelain Tea Service, of transfer printed subjects of landscapes, figures, and ruins, artistically painted by hand in colours, and heightened with gold, consisting of tea pot and stand, milk pot and cover, tea caddy, basin, two plates, and cups and saucers, with the old mark of the crossed swords.

759. Worcester porcelain Tea Set of alternate blue and red spiral stripes, painted with scrolls, consisting of tea pot, sugar basin and cover, two milk pots and covers, two basins, cups and saucers.

760. Worcester transfer Coffee Cup of the Tea party.

761. Pair of Derby porcelain Vases and Covers, with broad gold band, finely painted with roses, tulips and other flowers

762. Worcester porcelain Tea Set, blue painted with Chinese landscapes, boats and figures, consisting of tea pot and cover, milk pot and cover, sucrier and cover, and tea caddy and basin.

763. Turner ware Tea Set of white jasper, quadrangular form, with circular medallions of white classical groups on brown ground; the covers pierced with flowers, surmounted by a lion couchant—tea pot, cover and stand, sugar basin and cover, milk pot, and basin.

764. Two Sèvres china Plates, painted with flowers, blue line borders.

765. Old Dresden Plate, with view of the Gate and Drawbridge at Alkmaar; Royal period.

766. Painting on Pottery (*au grand feu*), view on the River Thames, near Oxford, by

Contributed by Mr. W. B. Winston.

767. Fine Chelsea Statuette of Britannia, in perfect preservation.

Contributed by Mr. Samuel Carter Hall, F.S.A.

768. Swansea Vase, painted with flowers.

Contributed by Mrs. Wright.

769. Chelsea Cup, two handles, blue ground, painted with Watteau figures

770. Berlin Cup, two handles, cover and saucer, with medallions of landscapes

771. Chelsea Cup and Saucer, painted with flowers.

772. Sack Bottle of white Lambeth delf ware, dated 1649.

Contributed by Mr. R. Myddelton Biddulph.

773. Pair of large Delft Vases, fluted, painted with birds and flowers.

774. Dresden china Group of the Vintage.

Contributed by Colonel Tottenham.

775. A Dresden dejeuner Service.

Contributed by Mrs. Yorke, of Erddig.

776. Pair of Bow Vases, female heads and festoons of flowers in high relief.

777. Pair of jonquil Chelsea Bowls, cups and saucers painted with flowers.
 778. Pair of Old Chelsea Bowls, covers and stands in the form of fishes.
 779. Two Chelsea Dishes.

Contributed by Mr. Schultz.

780. Worcester Tea Set, blue border, with flowers and medallions of landscapes, viz.—tea pot, sugar basin, slop basin, and two cups and saucers
 781. Pair of Chelsea Derby Ewers, gold striped ground, with medallions of landscapes and dancing figures.
 782. Pair of Chelsea Vases, blue body and handles, white fluted tops, painted with flowers.
 783. Chelsea Vase, with two handles and cover, gros bleu ground and gold scrolls, with medallions of Chinese flowers. *Height, 6 in.*
 784. Buen Retiro Seau, rococo scroll handle in the centre, gilt handles at the ends, and small medallions of heathen deities. *Mark, a fleur de lis.*
 785. Furstenberg Cabaret, green and rich gold borders, with medallions of views of public buildings, viz.—coffee pot, sugar basin, milk pot, and one cup and saucer.
 786. Chelsea Cup and Saucer, pink scale at bottom, and white and gold scroll top.
 787. Swansea Cup, Saucer, and two Plates, painted with roses by Billingsley.
 788. Marienburg Group of Bacchus and Ariadne seated on a wine press, caressing a young faun; a leopard and a monkey in front.

Contributed by Mr. E. P. Jones.

789. Chelsea China Vase, on tripod stand, formed of goats' heads and legs, dark blue scale ground with gold festoons of flowers.
 790. Chelsea Tea Pot, white fluted.
 791. A pair of hexagonal Oriental Vases, 18 in. high.

Contributed by Mrs. Yorke, of Erddig.

792. Pair of Worcester Vases and Covers, blue ground with gilt scrolls, white medallions of flowers and insects (*damaged*).

Contributed by the Duke of Westminster.

793. Three Sèvres porcelain Ewers, turquoise ground, with white medallions of exotic birds. *Extreme height, 15½ in. and 12 in.*

Contributed by Captain C. Rowley Conway.

794. Two Worcester porcelain Jugs, blue scale ground, with white medallions of flowers.

Contributed by the Rev. T. H. G. Puleston.

795. Pair of Bow china quadrangular Bottles, painted Chinese pattern May flowers.

796. Pair of Delft Vases, blue camaieu of foliage and birds, gourd shaped. *Height 20 inches.*

797. Furstenburg group of a Shepherd and Shepherdess, the former with his pipe and dog, the latter with goat and lambs.

797*. Lambeth Delf Bottle, white glaze, with "Clarit, 1647."

798. Pair of Chelsea Figures, shepherd with pipe and drum, and shepherdess with triangle.

799. Chelsea Statuette of a girl holding a basket and lap of flowers.

Contributed by Dr. Grimsdale.

800. Pair of Bow porcelain Busts, coloured, of a man and woman in quaint Oriental costume.

801. Pair of Bow Sphinxes of the actresses Peg Woffington and Kitty Clive.

802. Four Capo di Monte porcelain Cups, with coloured figures in relief of classical subjects.

803. Capo di Monte porcelain Snuff Box, with coloured reliefs of heathen deities.

804. Bow porcelain Figure of a Man playing on the bagpipes.

805. Bow Figure of a Man with trumpet and drum.

806. Buen Retiro Group of a Man and Woman bound to a tree.

807. Bow porcelain of a Female holding a bouquet of flowers, leaning against a pedestal, on which is a vase and flowers in relief.

808. Dresden porcelain Figure of a Lady in Oriental costume, playing on a hurdy-gurdy.

809. Chelsea Group of Io seated on a Bull, placing a garland of flowers on its neck.

810. Two Buen Retiro porcelain Cups and Saucers, with landscapes and skirmishes, &c., continued round the sides.

811. Luca della Robbia Plaque with Virgin and Child, in alto relievo.

Contributed by Mr. F. Potts.

812. Portions of a St. Petersburgh Porcelain Dinner Service, painted with views of Italy, richly gilt borders of flowers and small medallions in brown on yellow; consisting of

Ice Pail and Stand, Fruit Basket, Ecuelle, Cover and Stand, and Two Plates. This Service was presented by the Emperor Alexander I. to Queen Catherine of Wurtemburg. *Mark, A crowned.*

- 814. Nove Porcelain Ecuelle, Cover and Stand, blue embossed ground, white medallions of flowers, fruit and flowers in relief, surmounted by a bird and pomegranate. *Mark, a red star.*
- 815. Worcester Porcelain Bowl, painted with the fan pattern in red, blue, and green. The Chinese mark underneath.
- 816. Square Derby Porcelain Plaque, painted with a Covenanter's marriage in the Highlands, in an ormolu frame.
- 817. Nantgarw Porcelain Plaque, beautifully painted with peaches, roses, honeysuckle, and other flowers. Painted by "S. Lawrence, 1826," framed and glazed.
- 818. Part of a Service of Nantgarw Porcelain, sauce boat, cover and stand, and two plates, richly gilt borders of vine leaves and grapes, painted in the centre with flowers.
- 819. Nantgarw Porcelain Mug, painted with roses and tulips, and "Onslow" in gold letters.
- 820. Lowestoft Quart Mug, green border, with medallion in front of two ciphers.

Contributed by Mr. L. R. Stevenson, Liverpool.

- 821. A Collection of about Sixty Jasper Medallions, by Wedgwood, and Wedgwood and Bentley, coloured grounds with figures in white relief, arranged in a frame.

A COLLECTION OF WEDGWOOD'S JASPER WARE.

Contributed by Mr. Felix Joseph.

- 822. Blue and white Jasper oviform Vase with two serpent handles, Sacrifice to Cupid ; Cupid on a pedestal. *Extreme height, 14 in.*
- 823. Square Pedestal with griffins and rams heads at the angles ; females in relief. *Height, 8 in.*
- 824. Oviform Vase with serpent handles, Venus' Car with swans and Cupids in clouds. *Height, 16 in.*
- 825. Square Pedestal with female figures in relief and festoons. *Height, 5½ in.*
- 826. Pair of Ewers with women and children and festoons, leaf base, one handle. *Height, 5½ in.*
- 827. Pair of Square Crocus Pots (on pedestals), female figures and tripods in relief, lotus flowers at the angles. *Height, 6 in.*

828. Pomiform Vase with lotus flowers and acanthus leaves between, the cover surmounted by a child seated, with projecting handles of bearded heads. *Height, 11 in.*

829. Oviform Vase with infant Pan on each side. *Height, 10 in.*

830. Pair of Vases with handles, women and children in relief. *Height, 7 in.*

831. Pair of circular Pedestals with festoons of flowers and trophies pendent between, and small rosettes, mounted in ormolu. *Height, 4½ in.*

832. Pair of Vases with candlestick tops, white elegant scrolls, and acanthus leaves. *Height, 5 in.*

833. Pair of Salt Cellars, with friezes of Amorini at play.

834. Sucier and Cover, with beautiful border of Vitruvian scroll and flowers, and children at play, the cover is ornamented with acanthus leaves.

835. Milk Jug, with woman seated sewing, and child, trees and dogs.

836. Square Crocus Vase with classical subjects, lotus leave pattern at the angles. *Height, 7 in.*

837. Pair of oviform Vases, classical subjects, with acanthus leaf borders, and satyrs' head handles; subject — Dipping Achilles in the Styx, &c. *Height, 8¼ in.*

838. Pair of Vases with friezes of dancing females, leaf-pattern bases. *Height, 5 in.*

839. Pair of Salt Cellars, with festoons.

840. Square Vase, with female terminal figures at the angles, and Bacchus and Ariadne. *Height 8½ in. on stand.*

841. Cup and Saucer, with children and dogs

842. Circular Pedestal, with Pegasus at a fountain, and classical subjects.

843. Sucier, with frieze of children playing, and Cupid on a panther.

844. Circular Pedestal, with medallions of classical female figures and Achilles dipped in the Styx, pink border of leaves.

845. Bowl on a foot, with festoons of grapes and vine leaves, and young Bachanalians. *Height, 4½ in.*

846. Plaque, with female on a cippus in centre, an offering to Ceres. *Height, 11½ by 6 in.*

847. Garden Pot and Dish, with chequer pattern and white rosettes. *Height, 5¼ in.*

848. Ditto, ditto. *Height, 4½ in.*

849. Jug, with white relief of females and children, Domestic scenes. *Height, 6½ in.*

850. Oviform Vase, with Domestic scenes of women and children, acanthus leaf border, and bosses of satyr's head handles. *Height, 12 in.*

852. Pair of Jardinieres with female heads and festoons. *Height, 6½ inches.*

853. Vase with Cupids holding festoons and birds between, two handles. *Height, 9½ inches.*

854. Oviform Vase, mark handles, with female classical figures, acanthus leaf borders. *Height, 9½ inches.*

855. Oviform Vase, with female kneeling at a cippus, and woman dandling a child on her foot. *Height 8¼ inches.*

856. Vase with elegant scrolls, leaves and bands, with nozzle at top. *Height 9 inches.*

857. Circular Pedestal with medallions of classical female figures, green flower borders.

858. Octagonal Sucrier with medallions of females, trophies, the cover with oak leaves.

859. Oval Tea Caddy and Cover, with children at play.

860. Tea-pot with female and child, and female kneeling before a cippus.

861. Milk Pot and Cover with medallions of females, trophies between

862. Quadrangular Pedestal with women and children and tripods, ram's heads at the angles. *Height 4 inches.*

863. Jardinière with a frieze of children playing at blind man's buff, scroll border.

864. Vase, two handles, with white festoons, and medallions between of Bacchus and Marsyas. *Height 7½ inches.*

865. Pair of circular Pedestals with classical subjects in relief. *Height 4 inches.*

866. Sucrier and Cover with frieze of children and emblems

867. Square Pedestal with female figures and ram's heads at the angles. *Height 6 inches.*

868. Square Pedestal, the same subjects. *Height 5½ inches.*

869. Oval Jardiniere and Cover, with a frieze of the nine muses and musical trophies.

870. Bowl with relief of children playing, and female and child.

871. Pair of Butter Dishes and Covers with friezes of Amorini carrying the boar's head, and musicians.

872. Tea Pot with relief of women and children, domestic scenes.

873. Pair of Jardinieres with border and festoons of vine leaves and grapes. *Height 4½ inches.*

874. A set of three Spill Vases, blue and white cheeks and rosettes, leaf borders.

875 A set of three circular Pedestals with festoons of flowers and pendent trophies between.

876 Quadrangular Pedestal with female figures.

877 Basin with children holding emblems, and woman and child.

878 Pair quadrangular Pedestals with children, ram's heads at the angles.

879 Cream Ewer with women seated and children.

880 Ditto ditto.

881 Vase and Cover with female kneeling at a cippus, and woman and child. *Height 7 inches (damaged).*

882 Pair of small Cases for opera glasses with classical subjects.

883 Vase and Cover with Minerva, Mars, &c., satyr head handles. *Height 7 inches.*

884 Cup with two handles and Saucer, with reliefs of women seated, and children.

885 Pair of quadrangular Pedestals with women, and tripods between. *Height 4½ inches.*

886 Sucrerie and Cover, blue and white stripes, and frieze of Sterne's Maria, and children.

887 Sucrerie and Cover with children at play, and cars of lions with cupids

888 Oval Plaque of Cupid on a dog on an altar, and man and woman crowning him, Cupid behind. *Size 6 by 5 inches*

889 Oval Plaque, female kneeling before a pedestal on which is a vase, a dog behind. *Size 5 inches by 4 inches.*

890 Oval Jardiniere of rare pink ground jasper, with large figures of Cupids playing musical instruments, with border of masks and festoons, satyr head handles.

892 Pair of black jasper Two-handled Vases with white figures of women sacrificing, and children. *Height 11 inches.*

893 Chocolate colour jasper Cup and Saucer, white reliefs of children quarrelling, &c.

894 Large Wedgwood Octagonal Tea-pot, pink ground with medallions of Cupid and Psyche, trophies between

895 Pair of black jasper Vases and Covers with frieze of dancing figures. *Height 8 inches.*

896 Black and white jasper circular Pedestal with females sacrificing, &c.

897 Large and extraordinarily fine black and white jasper Vase, Bacchanalian triumph, Bacchus, Ariadne, Silenus, and attendants, with borders of leaves and scrolls. *Height, 15 inches, on a pedestal made to match.*

898 Black and white jasper with reliefs of women and children, and alternate black and white striped borders, Tea Pot, Sucrier, Milk Pot and Basin with Covers.

899 Oval Plaque, light green ground of a woman carrying a child, and child in front. $4\frac{3}{4}$ by $3\frac{3}{4}$ inches.

900 Quadrangular Plaque, blue ground, 3 white female figures. $4\frac{1}{4}$ by $2\frac{1}{4}$ inches.

901 Blue and white Medallion of the Queen of Portugal.

902 Blue and white Medallion of a child holding a Pandean pipe.

903 Blue and white Medallion of the Muse Clio.

904 Blue and white Medallion of Cupid with birds' nest.

905 Blue and white Medallion of Cupid with sheaf of corn and sickle.

906 Pair of oblong Friezes, black ground, with highly finished groups of white classical figures, mounted in silver frames. Length, $5\frac{3}{4}$ inches.

907 Small blue and white Plaque of four Cupids with musical instruments.

908 Small oval Medallion, blue and white figures of four Cupids leading a goat to a burning altar, copied from a Marlborough gem.

909 Small oval blue Medallion of a Philosopher reading, a scull and butterfly before him.

910 Small quadrangular blue and white Plaque of an aged man kneeling before a youth, and two attendants.

911 Oblong blue Plaque of two Cupids, one holding a helmet.

912 Small oblong blue Plaque of children dancing.

913 Ivory oblong Tooth pick Case with blue and white medallion of children frightened.

914 Ivory Snuff Box with blue circular plaque of two females sacrificing.

913* Tortoise-shell Snuff Box, with oval blue medallion of Cupid catching a butterfly.

914* Ivory gold-mounted Box, with blue medallion of Cupid bending his bow.

915 Ivory Tablet Case, with two blue medallions of female figures

916 Ivory Tooth-pick Case, with two blue medallions of female figures.

917 Ivory Tooth-pick Case with oval medallion, green ground, with exquisitely minute group of classical figures.

918 Sandal wood Tooth-pick Case, with oval blue medallion, of three female figures.

919 Ivory Tooth-pick Case, with exquisite oval medallion, black ground with white figures and a stag, green and white border, gold mounted.

920 Ivory Tooth-pick Case, with oval blue and white plaque of classical subjects, a bull led to an altar.

921 Ivory Tooth-pick Case, with blue and white group of 5 figures.

922 Steel Chatelaine, with blue and white medallion and beads.

923 Steel Chatelaine, with oval miniature locket, set with an oval Wedgwood medallion of Cupids holding a bird and nest, on pink ground.

924 Ivory Tooth-pick Case, with blue and white medallion of three figures.

925 Sandal wood Tooth-pick Case, with blue and white classical subjects.

926 Ivory Tooth-pick Case, with blue and white medallion of two figures.

927 Ivory octagonal Tea Caddie, inlaid with eight blue medallions, classical figures, gold mounts.

928 Gold Brooch, with blue and white medallion of the marriage of Cupid and Psyche.

929 Tooth-pick Case, with two blue and white medallions of classical subjects.

930 Oval Jardinière and Cover, green ground, with frieze of white reliefs of the Muses, and trophies on borders.

931 Black jasper Coffee Cup and Saucer, with white festoons of vine leaves and grapes, and small pink medallions of classical subjects.

932 Cream-coloured Cabaret, jasper ground, with green festoons of ivy leaves and blue raised medallions of classical subjects : Tea-pot, Sucier, and Milk-pot, and Covers.

933 Black jasper Vase, two handles with white figures of Cupid and Psyche and females sacrificing, and trophies. *Height 6½ inches.*

934 Pink jasper octagonal Tea Pot, with white scrolls and medallions of females and trophies between.

935 Spill Vase, cream coloured ground, with green festoons of flowers and acanthus leaves. *Height 5½ inches.*

936 Oviform Vase of rare light green ground, with white figures of females sacrificing, and acanthus leaf borders. *Height 11 inches.*

937 Opera Glass of steel, with very highly finished blue and white Wedgwood case, of a classical subject. Formerly belonged to Queen Charlotte.

937* Bracelet of five Wedgwood Medallions, blue and white with black borders of classical subjects and small oval between

938 Twenty-one fine Wedgwood Medallions, blue ground, with various subjects, mounted in steel frames as lockets and buckles.

939 Two ditto, green ground, with winged female figures.

940 Fifteen large oval Smelling Bottles, various subjects, some on pink and black grounds.

941 Ten circular Smelling Bottles, various subjects.

942 Fourteen small oval Smelling Bottles, various subjects.

943 Pipe Bowl, blue and white, with classical subject.

944 Knife Handle, blue and white rosettes and lines.

945 Ten Buttons with classical subjects, in blue and white, unmounted.

946 Thirty-two oval blue and white medallions, various subjects.

947 Eighteen round blue and white Medallions, various subjects (one dated 1789).

948 Four square blue and white Medallions, various.

949 Eight Medallions, white classical subjects on black ground.

950 Twelve Medallions, various white classical subjects on green ground.

951 Small oval medallion of Neptune and females sacrificing in white on pink ground, with blue borders.

952 Oviform Amphora, blue and white jasper, with high loop handles and cover, with a frieze of children at play.
Height 11 inches.

953 Oviform Amphora, high loop handles and cover, children at play. Height 11 inches.

954 Pair of Opera Glass Cases of blue jasper, with marriage of Cupid and Psyche, and women and children.

955 Oviform Vase, with twisted and mask handles and covers with frieze of women and children. Height 11 inches.

956 Pair of blue jasper Vases, with reliefs of Cupid and Psyche.
Height 8 inches.

957 Chocolate Cup, Cover, and Saucer, blue with white festoons, and lilies of the valley border.

958 Blue jasper Tea Pot, with children at play in high relief.

959 Cabaret of five pieces, peach coloured ground, with white reliefs of women and children, consisting of plateau, tea pot, milk pot, sucrier, and cup and saucer.

960 Pair of crocus Vases, blue ground with white upright scrolls, between white and blue checks and buff quatrefoils.
Height 5½ inches.

961 Square Jardinière, blue jasper, white reliefs, leaf borders and medallions of women and children. Height 5¾ inches.

962 Oblong Wedgwood plaque, green ground, with reliefs of Cupids and biga of lions. Length $3\frac{3}{8}$ inches.

963 Oblong plaque, green ground, children at play. Length $3\frac{1}{4}$ inches.

965. Tea Caddy and Cover, blue, with female seated, and children at play. Height $4\frac{1}{2}$ inches.

966. Oval ivory Toothpick Case, with blue jasper plaque on cover, of children and dog, a tree in the centre.

967. A pair of oviform Vases and Covers, pale blue and white jasper, with female figures, children and ornaments in relief. Height $10\frac{1}{2}$ inches.

968. A ditto centre Vase and Cover, with satyr mask handles, and band of scroll foliage and figures in relief. Height, 12 inches.

969. Pair of oviform Vases and Covers, pale green ground, with raised white figures, children, &c. Height, $8\frac{1}{4}$ in.

970. Pair of cylindrical Jars, with children playing, in relief, in white on pale green ground. 7 inches high. Wedgwood.

971. Pair of small round Pedestals, of blue jasper, decorated with classical figures. $3\frac{1}{2}$ inches high. Wedgwood.

972. Pair of white jasper Coffee Cups, with elegant festoons and borders of ivy leaves and berries in green and blue medallions of white classical subjects.

973. Pair of sage green jasper Coffee Cups, with exquisitely finished leaf borders, and medallions of classical subjects in white relief.

974. Light blue jasper Jardiniere, with white relieveo medallions of female figures, the upper part supported by eagles holding festoons of flowers.

975. Pair of blue jasper Candlesticks, in form of the trunks of trees, with vine and ivy leaves entwined, and white cupids emblematical of Autumn and Winter.

976. Pair of blue jasper tripod Vases, the covers forming sconces for candles, with white leaves, lions' heads and scroll borders.

977. Fine blue and white Wedgwood hot water Jug, with leaves round the lip, and two large medallions of figures. 9 inches high.

978. Blue and white Wedgwood Basin, with scroll foliage in relief.

979. Pair of round blue and white Pedestals, with figures in relief, mounted in ormolu.

980. Fine basalt old Wedgwood oviform Etruscan Vase and Cover, with classical figures in red and leopard's head handles. $15\frac{1}{2}$ inches.

981. Pair of oval blue and white medallions, with winged figures, and pierced borders.

982. Small blue and white Muffineer, with classical figures in relief.

983. Fine blue and white Vase and Cover, with ornaments of leaves, foliage and friezes of classical figures upon the upper bands. Height, $14\frac{1}{2}$ inches.

984. Cream Ewer, blue and white, with medallions of cupids and classical subjects, leaves round the lip (no handle).

985. Cream Ewer, blue and white, with classical subjects, and leaves.

986. Pair of pale green Plaques with four finely modelled figures of children at play in high relief. $5\frac{1}{2}$ by $4\frac{1}{2}$ in.

TURNER'S JASPER WARE.

987. A square Turner's jasper Crocus Vase and Cover, with medallions of figures of Actors in Shakespeare's plays. Height, 9 in.

988. Cup and Saucer, Turner's, jasper blue and white, with Amorini and Bacchus on a leopard.

989. A set of three, Turner's, blue and white jasper Vases and Covers, with Greek fret borders, the centre with young Bacchanalians leading a goat; the others with woman and children. (2 covers damaged). Height, $11\frac{1}{2}$ and 10 in.

990. An oval Turner's blue jasper oval medallion, with two children and a dog begging in white relief.

991. Fifty-four small Medallions, various.

992. A blue and white jasper Coffee Pot, Cover, and Stand, with woman dandling a child, and female kneeling at a cippus, by Turner. Height, $10\frac{1}{2}$ in.

993. Large square Turner ware Pedestal, blue jasper, with medallions of children, leaf borders. Height, $8\frac{1}{2}$ in.

994. Crocus Vase of 3-tiers, square pedestal, blue jasper with white reliefs and medallions of females, birds at the sides holding festoons, by Adams. Height, 14 in.

ADAMS' JASPER WARE.

995. Blue and white Vase, by Adams, with handle, and small raised medallions between white festoons and foliage. Height, $10\frac{1}{2}$ inches.

- 996. Black and white Vase, with handles and subjects of classical figures on each side, by Adams.
- 997. Milk Pot, by Adams, of blue and white jasper, with medallions of pastoral subjects, and cupids between acanthus leaves.
- 998. Circular Pedestal of Adams' white and blue jasper, with medallions of classical subjects.
- 999. Sucrier and Cover, with medallions of classical subjects, by Adams, blue and white jasper.
- 1000. Pink ground jasper, circular Pedestal, with medallions of Apollo and females sacrificing, by Adams.
- 1001. Oviform Vase of Adams' blue and white jasper Vase and Cover, with small blue and white medallions between white festoons. Height 11 in.
- 1002. Circular Pedestal of Adams' blue and white jasper, with medallions of classical subjects.
- 1003. Pair of circular jasper Pedestals, blue and white, of women and children, by Adams.

Contributed by Mr. P. Rathbone.

- 1004. A collection of Persian Tiles, some in frames, flowers and inscriptions, various.
- 1005. Persian and Rhodian plates, painted with flowers.
- 1006. Pair of bronze Storks, life size, of Japanese work.

Contributed by Mr. S. Kynaston Mainwaring, of Oxeley.

- 1007. Two large Dresden Cups and Saucers with covers, red ground, with medallions of flowers.
- 1008. Two Chelsea Fruit Baskets, painted with flowers, open work sides.
- 1009. Curious old Venetian porcelain oval Box and Cover, with gilt decoration of animals and birds.
- 1010. Pair of Dresden Sceaux, ram's head handles, painted with flowers.
- 1011. Dresden Plateau, painted with a hunting scene.
- 1012. Two Dresden Tazze, painted in lake camaieu, with cupids, green borders.
- 1013. Dresden Comptoir and Cover, green ground, painted medallions of flowers
- 1014. Two Sèvres Jardinières, gros bleu ground with medallions of flowers, *Imperial mark.*
- 1014*. Tea Kettle, painted with flowers, C.V.
- 1015. Sèvres Cup and Saucer, blue borders and flowers, gilding by Vincent.

1016. Two Capo di Monte Tea Cups.
 1017. An Oriental Cup, octagonal, finely painted with costume figures.

Contributed by Mr. Fisher.

1018. Toft ware Mug, with shell marble glaze in brown and yellow. Found in the Lake at Walton Hall, Yorkshire, *From the Waterton Collection.*
 1019. Lambeth triple Vase, made about 1635.
 1020. Small fine white stone ware Jug and Cover, with ornaments, appliqué.
 1021. An Apostle Mug of Creussen brown ware, with figures of the Twelve Apostles in relief, and enamelled in colours.
 1022. Urn and Cover in black basalt ware, by Wedgwood and Bentley, Etruria.
 1023. Queen's Ware Frog Mug of Castleford manufacture, with a frog in the inside coloured after nature to surprise the drinker.
 1024. Pair of Swinton (Yorkshire) pottery Dessert Plates, painted with exotic flowers after nature. Part of a dessert service executed for the manufacturer Mr. John Brameld, and given by his son, Dr. Brameld, to their present owner.
 1025. Leeds Queen's ware Ewer, of elegant form; *marked.*
 1026. Leeds Queen's ware oval Basket in imitation wickerwork; *marked.*
 1027. Rockingham ware Cadogan Coffee Pot, chocolate glaze; *marked*, Mortlock's Cadogan. The coffee is introduced at bottom.
 1028. Plate of Swansea porcelain, beautifully painted with fruits and flowers on dark ground.
 1029. Swansea Dessert Plate, with raised flowers on rim and bouquet of coloured flowers in centre.
 1030. Swansea Coffee Cup and Saucer with green bands, and coloured flowers in bouquets.
 1031. Niderviller Coffee Cup and Saucer of the period of Comte Custine, painted with festoons of flowers, and pearl border.
 1032. Sèvres Plate, pâte tendre. Ground white, ornamented with a wreath of flowers and fruits in colours and gold on rim, and group of the same in centre. Date, 1791. Decorator, Dutanda; gilder, Lecot.
 1033. Sèvres Coffee Cup and Saucer, pâte tendre. Blue ground with roses in white panels and heartseases in medallions round body, with gold and dotted bands. Date mark, 1783. Decorator, Pierre, jun.

1034. Berlin Tea Cup and Saucer, turquoise blue ground with coloured groups of flowers, divided by raised gilt partitions of gilt oak branches and bands; in front of Cup is a view of the Royal residence at Berlin. Presented by the present Empress of Germany to the late Dr. Gugert, of Baden-Baden.

1035. Dresden Coffee Cup and Saucer, royal blue ground, with exquisitely painted groups of flowers in medallions on front of cup and in centre of saucer. Marcolini period.

1036. Regensburg Coffee Cup and Saucer, white with landscapes, pencilled in red in oval medallions.

1037. Zurich (Swiss) Tea Cup and Saucer, painted with Oriental flowers in colours.

1038. Pair of Höchst Vases, with ram's head handles; painted with coloured flowers in groups.

1039. Pair of Venetian porcelain leaf-shaped Dishes, painted with coloured flowers. Marked with anchor in red.

1040. Pair of American porcelain Plates, white, with medallions in centre—one with portrait of Christopher Columbus; the other with a trophy and figures with French inscription that "America exhibits her trophies to the universe." Said to be made by Mr. Boch, of Bochtown, near New York, but probably of French production.

1041. Dresden porcelain Group, representing a young gallant paying court to an elderly dame for the sake of her riches, which Cupid in form of a satyr is taking from her strong box and holding up for the gallant's admiration.

1042. Frankenthal Tea Cup and Saucer, white, with flowers in high relief. Temp. Carl Theodore, Elector of Bavaria. 1761-98.

SECTION I.

PLATE.

Contributed by the Duke of Westminster.

1057. Silver gilt oval Plateau, engraved with rococo scrolls, two swivel handles; Tea Pot, oval Sugar Basin, and Cup and Cover, en suite, Egg Cup, Ladle, and Sugar Tongs. German, 17th century.

1058. Silver gilt Ewer and Salver, en suite, of elegant form and beautifully chased with wreaths of flowers and wavy scrolls, leaves, &c., knurled edges.

These fine pieces of plate were made in 1771 by a maker whose stamp is T. H. under a crown (*Hamlet*), and have the initials C. R. crowned, engraved upon them, probably Queen Charlotte.

1059. Pair of silver gilt Caskets, beautifully chased with flowers, shells, and scrolls, en suite with the preceding. London Hall Mark of 1771.

1060. Pair of lofty silver Sugar Castors, chased with leaves and draped festoons. English 18th century, unmarked.

1061. A beautiful silver Ewer and Salver of plain bold repoussé work unchased, by Adam Van Vianen, of quaint form but artistic work peculiar to that celebrated Dutch goldsmith, with scrolls and masks, under the spout a bearded head, and under the handle is a terminal bifrons figure and two eagle's heads, on the cover the head of a dolphin, four lobed foot. The oval ewer has at one end a couchant dragon, scroll border, and four shells in the centre, all in high relief. A shield of English Royal arms, with the garter and motto, have been subsequently affixed over the original escutcheon, which consists of two shields, baron, and femme engrailed. These pieces have four stamps, 1st, Z; 2nd, P; 3rd, a Shield; 4th, XX; the maker's monogram, A. V.

1062. A silver Salt Cellar, supported by a Triton blowing a conch shell of very fine work.

1063. A pair of silver octagonal Jardinières, with incuse chased or punched ornament of scrolls and borders of pellets. London Hall Mark of 1691; maker's mark, P crowned.

1064. Silver gilt Racing Cup and Cover, inscribed "Won by Lilley Hoo the 24th September, 1724;" plain ground, with an engraving in front of two race horses and jockeys, and a pair of Weighing Scales. London Hall Mark of 1724.

1065. Large two-handled Cup and Cover, chased on the base with leaves, the boss on the cover has four projecting sheep's heads. London Hall Mark of 1680.

1066. Silver Toilet Service, in a red russia leather case with brass studs; plain mouldings and panels, engraved with shields of arms. Consisting of basin, 5 boxes in sizes, pincushion, 4 bottles, 4 brushes, and a mirror, principally made in the year 1728; the basin is of modern make, 1869.

1067. Pair of silver gilt Candlesticks, each resting on 3 scroll feet and pierced leaves at top, the stem in form of a female draped figure. London Hall Mark 1771; maker T. H. crowned.

1068. Pair of silver 4-light Candelabra, the stems are ornamented with projecting lion's heads and knurled borders, of the time of Anne, 1706. The branches were designed by Paul de Lamerie in 1730, and the three mouldings were added by Garrard to the bases in 1850.

1069. Silver gilt Box, taking the form of a shell, ovolو edge borders, at top and at base supported by 4 snails. London Hall Mark of 1610.

1070. Silver gilt Race Cup of the form of the Warwick Vase round the centre, a frieze of classical figures from the Elgin marbles, serpent handles, square pedestals; made by Rundell and Bridge in 1821.

1071. Silver gilt Race Cup, 2 handles, chased with leaves, won at Stamford by Meteora in 1808. London, 1807.

1072. Silver gilt 2-handled Race Cup, chased with festoons of vine leaves and grapes. London Hall Mark, 1783.

1073. Silver gilt 2-handled Cup and Cover, richly chased borders of masks and scrolls, and festoons of flowers and a medallion in front of two race horses, being groomed. London Hall Mark of 1787.

1074. Large leather Black Jack, sewn and riveted, with a silver plate in front of the arms, and motto of the Commonwealth, but crowned. Silver rim inscribed, "Oliver Cromwell, 1653, Lord Protector of England, Scotland, and Ireland."

Contributed by Mr. Whitehall Dod.

1075. Leather Jack (pint) mounted with silver rims, inscribed—
 " Jack of Carrow (Cora) is my name,
 Dont abuse me then for shame."

Contributed by Mr. J. Edgar Boehm.

1076. Cuir-bouilli Box, "Bon jour Bon An"—15th century.

Contributed by Mr. Philip Henry Howard of Corby.

1077. Cup and Cover, formerly belonged to Goetz von Berlichingen surnamed of the iron hand, died in 1562. Of cocoa-nut with silver mounts, bands, and foot, chased with scrolls and medallions of busts of Roman Emperors, and heads of the 16th century, the cover is surmounted by a statuette of a boy holding a shield with G.V.B. 1530. Inside the cover is a medallion of the Emperor Charles the V. It has the Nuremberg Hall Mark. Height 10 in.

1078. Cocoa-nut Cup, carved with cupid on a dolphin, mermen and mermaids, with silver cover, handle and foot, plain, said to have belonged to Mary II. of Scots. Height 6½ in.

1079. Cocoa-nut Cup, silver mounted, with fine carvings of Scriptural subjects :—Susanna and the Elders, The Entry into Jerusalem, and the Woman taken in Adultery. Both these are described in the Catalogue of Prince Alexander Labanoff as belonging to Mary Queen of Scots. Height 17 in.

1080. Nautilus Cup, mounted in silver gilt, with four upright bands of female figures and masks, set with turquoises, supported by a female kneeling figure, which rests upon three wyverns and a round foot, with egg and tongue border ; the rim of the cup is engraved with a serpent's scales, and the handle is formed of a large serpent's head with open mouth ; the triangular cover is repoussé with snails, birds, serpents, &c., surmounted by a figure of Pan, with trident, attacking a wyvern. German, circa 1580. Height 10½ in.

1081. Gilt Hunting Horn, covered with elegant interlacing arabesques ; the wider portion is hexagonal, with acute angles, and the upper part round, with silver mouth-piece, sides curved inwards ; at the angles are fleurs-de-lys. The whole has been grounded with green and crimson composition like enamel ; the horn is stringed with a green cord with old silver gilt tassel. It is said to have belonged to Raymond, Count of Toulouse. Length 2 ft.

1082. The Grace Cup of St. Thomas à Becket.

This cup is of ivory, with a flat ivory cover mounted in silver gilt. It has a broad band at top, with an inscription in Lombardic characters—VINVM.
TVVM. BIBE. CVM. GAVDIO, on a hatched ground, and above a neat border of crosses and pellets ; beneath is also a like border and fringed edge. The only hall marks remaining on this band are a Lombardic letter H. of the year 1445, and a cross or star of six points (the cross of Aquitaine ?). The stem is of ivory, resting on a high silver foot, the upper part of which has an upright pierced trefoil border and corded belt ; below is a plain moulding originally ornamented with appliqué cherubs and stones alternately, some of which still remain ; below this again is another upright pierced border of masks and scrolls of roses and thistles, finishing towards the edge with borders of crosses and pellets, and corded and pearlyd lines.

The cover has two open-work borders of vases and scrolls, and masks set with garnets and pearls between ; on the flat ivory is laid a silver band, inscribed in Lombardic characters—SOBRIL ESTOTE. Between the words are the letters T.B., with a mitre between, the strings of the mitre passing in a knot through the letters, and coupling them together, and on each side a pomegranate; this cipher is repeated at the end of the sentence. On the narrow part of the cover is a plain belt, inscribed in Roman capitals —FERARE GOD (*sic*). Above this are two fluted bosses, with pearls and garnets between, surmounted by a figure of St. Michael and the dragon. The plain hatched bands upon which the lettering occurs appear to be of the date 1445, but the ornamented borders, &c., bear all the character of work of a century later. Height 12 in.
 The cup was presented to Katherine of Arragon by Sir Edward Howard, Lord High Admiral, and after the death of the queen it reverted to the Earl of Arundel. It passed, with the rest of the Arundel collections, into the possession of the dukes of Norfolk, and by Charles, 11th duke, was given to Mr. Howard, of Corby, in whose family it still remains.

Contributed by Mr. F. Potts.

1083. Silver Tankard and Cover, repoussé, with scrolls and flowers, in the centre a bunch of grapes formed of carbuncles, set also on the cover and handle. London Hall Mark, 1762.
1084. Silver Basin and Cup, repoussé, with scrolls and flowers, set with carbuncles. Irish Hall Mark. Same date.
1085. Large silver Rose-water Dish, repoussé, in the centre Boaz and Ruth, the border with birds, cupids, and flowers in high relief. London Hall Mark, 1753.
1086. Indian silver Incense Bottle, chased and pierced with scrolls and flowers, gilt shells as borders at top and bottom.

Contributed by Mrs. Gilbert Peacock.

1087. Silver Gilt Goblet, presented to Sir Hugh Myddelton by the Goldsmith's Company.

Contributed by Mrs. Yorke of Erddig.

1088. Shagreen Case, containing silver sugar tongs, 12 tea spoons and strainer, a crest engraved on the lid.
1089. Silver Salt Cellar, inscribed "Simon Yorke 1636." London H.M. of the same year.
1090. Silver Punch Bowl, the panels engraved with Chinese figures and punched ornaments. London H.M. 1680.

Contributed by Rev. T. H. G. Puleston.

1091. Soup Ladle, shell-shaped bowl, the end of stem chased with scrolls. Date 1759.
1092. Handsomely chased Tankard of silver parcel gilt, repoussé with a boar hunt, the cover surmounted by a stag.
1093. Silver Tankard, repoussé with rococo scrolls. Date 1680.
1094. Silver Tureen and Cover, repoussé and chased with scrolls and flowers. Irish Hall Mark of 1762.
1095. Silver Candlesticks.

Contributed by Captain C. Rowley, Conwy.

- 1096. Set of three Silver Caddies, in fish skin case, silver mounted.
Date : London, 1742.
- 1097. Silver Cup in form of a skull, supported by cross bones, of recent make.

Contributed by Sir Richard Brooke.

- 1098. Large silver gallon Tankard, repoussé with a man on horseback and engraved arms of Molesworth and Brooke; inscription under "Per mare per terras non per discrimina." On the cover, "Remember Sir Hender Great Molesworth Cornwall (Twice King of Jamaica) with pleasure eternall, the Mirror of Piety, Wisdom & honor, Delight of mankind, Brooks' friend & ye Donour." London Hall Mark of 1681.

Contributed by Mr. Richard Attenborough.

- 1099. A lofty and magnificent silver parcel gilt pine-apple Cup and Cover, repoussé, with spirals and bosses, foliage in relief, surmounted by a figure of Hope, height 30 inches; inside the cover is the obverse of a medallion, inscribed "Gabriel Nutzel 1569."

Contributed by the Mayor and Corporation of Holt.

- 1100. Silver Mace of the Mayor of Holt, 1606.
- 1101. The Queen's Mace, 1709.
- 1102. Brass quart standard measure, called an ancient Drinking Cup, formerly used in the enrolment of the burgesses of Holt.
- 1103. A Loving Cup, presented to the Mayors of Holt by Townshend Mainwaring, Esq., Member for the Borough.

Contributed by Mr. W. W^E.Wynne, of Peniarth.

- 1104. Set of six Apostle Spoons. London : date 1624.
- 1105. Set of six Spoons, seal tops. London : date 1627.
- 1106. One Old English Spoon. London, 1553 (*unpublished*).
- 1107. One Ditto, end of stem cut off obliquely. London, 1569.
- 1108. One Ditto, button top. London, 1606.
- 1109. One Ditto, do. London, 1640.
- 1110. Two square fluted Candlesticks, broad bases, belonging to the first Sir Roger Mostyn.
- 1111. Tea Caddy in form of a drum. Date, 1764.
- 1112. A silver Tazza of the 17th century, presented by Sergeant John Wynn, *Chief Justice of South Wales.*

Contributed by the Mayor and Corporation of Wrexham.

- 1113. A painting of the Arms of the Borough.
- 1114. The Mace.
- 1115. The Loving Cup.
- 1116. The Mayor's Gold Chain of Office.

Contributed by Mr. Markham Law.

- 1117. Pair of rock crystal Candlesticks, with silver gilt mounts—
16th century.

Contributed by Mrs. R. H. Wyatt.

- 1118. A small silver Cup, plain (a Stirrup Cup).

Contributed by Mr. W. B. Buddicom.

- 1119. Silver "Présentoire" Louis XIV.
- 1120. Old silver Sugar Sifter.
- 1121. Chiselled silver Japanese Cup and Saucer.
- 1122. Three shallow silver Cups, repoussé work.
- 1123. A Book, with silver filagree cover.

Contributed by Col. Tottenham.

- 1124. A silver gilt Baptismal Cup, richly engraved.

Contributed by Mr. R. C. Naylor.

- 1125. A cut crystal Tankard, mounted with silver and chased
with masks and ornaments, height $10\frac{1}{2}$ inches.
- 1126. A parcel gilt silver Tankard, chased with a frieze of figures
emblematical of the Seasons, height 8 inches.

Contributed by the Rt. Honble. W. E. Gladstone.

- 1127. Silver gilt Cup, in form of a pelican in her piety, with
her young ones, standing in a nest of wicker work. The
cover opens at the wings, the stem is ornamented in
repoussé work, with masks and three detached scrolls, the
foot with hunting scenes. English manufacture, date
1579.

Contributed by Captain Egerton Leigh.

- 1128. Silver gilt Figure of a Pedlar with a pack on his back,
covered with grapes, in the costume of the 16th century,
a coronet on his head of very fine execution, with em-
blems of Trade, Husbandry, War, and Domestic Imple-
ments suspended by chains from his neck and arms, and
four medals of the 15th and 16th centuries—Gustavus
Adolphus King of Sweden, the Emperor Ferdinand.

Johann Jacob Tezel, 1545—with busts in high relief and arms on the reverses, and a tablet of later date engraved with names, to which is attached a vine stalk and grapes; resting on a pedestal repoussé, and chased with insects, vine leaves and grapes; formerly belonging to a German Guild, or confraternity, *height 16 inches.*

SPOONS.

- 1129. Roman silver Spoon, with pear-shaped bowl and pointed stem.
- 1130. Elegant silver Spoon, with chased stem of female figure and female bust on the end of stem—German work.
- 1131. Silver Spoon, with an acorn on the end of stem—German.
- 1132. Silver Spoon, with a figure of Charity at the end of stem—German.
- 1133. Silver gilt Betrothal Spoon, with a young man and girl on the end of stem—German.
- 1134. Silver gilt Spoon, twisted stem, with a horse on stem—German.
- 1135. Silver gilt Spoon, pear-shaped bowl, corded across on stem—German.
- 1136. Silver gilt Spoon, twisted stem, with Minerva on the end—German.
- 1137. Silver gilt Spoon, twisted stem, with a shield supported by Cupids—German.
- 1138. Two silver gilt Spoons, handsome stems, ending with figures of Soldiers, with modern bowls.
- 1139. Silver gilt Spoon, on the end of stem a figure of Hope, with an anchor and bird—German.
- 1140. Silver gilt Spoon, with a scroll on the end of stem—German.
- 1141. Silver gilt Spoon, with an owl on end of stem.
- 1142. Ten silver Spoons, same pattern, the stems chased with a cherub's head, with Saints on the end of stems—German.
- 1143. Silver peg Tankard, the cover repoussé with flowers, and medal of Charles II. and his Queen inserted, a lion purchase and three claw feet. French make of the 17th century, with later inscriptions, dated 1734 and 1740.
- 1144. Silver quart peg Tankard, plain, with three pegs inside to regulate the half pint for each draught. London : H.M. 1679.
- 1145. Silver gilt Tankard of green serpentine marble, with silver cover, handle, belt and foot. Circa 1700.

1146. Silver two-handled Cup and Cover, the latter serving as a cup to drink from, engraved with a shield of arms and engraved "Ex dono Regis." English, 17th century.

1147. Silver Quaigh or Scotch Drinking Cup, repoussé and chased with scrolls and set with coloured stones of recent work.

1148. Two silver gilt low Cups (tumblers), inscribed "Poculum Charitatis," and long Latin inscriptions, bequeathed by a lady to her grand children (Simon and Richard Newton Adams), as loving cups, on 10 June, 1742. London Hall Mark of the year 1742.

1149. An oval silver gilt Cup, with flat handles, repoussé and chased with scrolls and birds. Nuremberg Mark, 17th century.

1150. Lofty silver gilt Ewer, with bold repoussé chasings, in front a medallion of a Music and Dancing Party; under the spout, Simon the Cellarman drinking, two demi-figures support the handle on which is a sea horse, the ground and foot chased with fruit and leafage. German work, 17th century or early 18th century, *height 18½ inches*.

1151. Silver gilt Flagon, repoussé, with a Procession of young Tritons on the body and on the cover, a city in the distance, the handle in form of a female terminal figure, double beaded edge at top, four kneeling figures serve as supports.

1152. Silver gilt Cup and Cover in form of a pine apple, the stem and foot chased with lizards and birds, and a young Bacchus on a barrel, the cover surmounted by Neptune. Augsburg work, 16th century. An additional foot has been more recently added, *height 14 inches*.

1153. Four ornamental Cups in form of human figures, two men and a woman forming cups, with smaller swing cups held aloft over their heads.
 Both the large and small cups are filled with wine, and the puzzle consists in drinking out of both without spilling; and when filled they cannot be set down until empty—called by the French, "Dames à atourner" in old inventories—being usually females. Of these four, three are of 17th century, the fourth English of the time of Victoria, in imitation, but far inferior in workmanship.

1154. Silver cream Ewer, in form of a Cow, the spout at the mouth, the tail forming a handle. London H.M. 1766.

1155. Silver gilt Tankard, repoussé, with scrolls and amorini; it has been originally enamelled in colours, set with coloured stones. German, 17th century.

1156. Large oval silver gilt Plateau, covered with appliquéd scrolls and bosses of enamelled fruit and flowers, and enriched with coloured stones—turquoise, garnet, carbuncles, peridots, topaz, &c. Augsburg work, 17th century, 22 in. by 19½ in.

1150. Large oval silver gilt Plateau, répoussé with flowers, fruit and leaves, and fine medallions of enamel paintings on copper of figures (one missing), a silver gilt medallion in the centre in full relief of females scourging Cupid who is bound to a tree, above in the clouds is Venus in a car drawn by doves, $22\frac{3}{4}$ by 20 inches.

Contributed by the Mayor and Corporation of Chester.

- A. State Sword.
- B. Mace.
- C. Loving Cup.
- D. Mayor's gold Chain.
- E. Sheriff's gold Chain.
- F. Silver Tankard.

Contributed by Messrs. Hunt and Roskell.

1151. Italian silver gilt Chalice, with foliated and enamel ornaments; on the foot is an inscription in which the letters are filled in with enamel, with the date 1419.

1152. A silver Chalice and Patera. English work, temp. Queen Elizabeth.

1153. A silver Chalice of English work of the middle of the seventeenth century.

1153.* A Head of Charles I. in silver repoussée.

1154. A silver Plaque representing the Ascension, répoussée.

Contributed by the Mayor and Corporation of Denbigh.

1155. A silver Cup, the gift of Sir Hugh Myddleton, Citizen and Goldsmith of London, to the Corporation of Denbigh, 1611.

1156. Two silver Maces, the gift of Sir Thomas Myddleton, of Chirk Castle, to the Corporation of Denbigh, 1676.

1157. An impression of the Common Seal of the Corporation of Denbigh, now in use.

Contributed by Major William Horner.

1158. Pine-apple Cup, engraved with leaves on the cup, cover and foot; supported by an armed figure holding an axe and shield, surmounted by a soldier. German, 17th century.

1159. Chalice and Cover, plain moulded borders, surmounted by a fir cone. German, early 17th century.

1160. Green serpentine Tankard, with silver cover, handle and belt plain. Augsburg, 17th century.
1161. Silver Cup, with coins of John George II. Duke of Saxony, Cleves & Mœurs, 1658, the reverses are seen inside.
1162. Silver Cup, with coins of Christian Ludovicus, Duke of Brunswick and Lunenberg.
1163. Elegant silver Cup, with engraved or pounced ornaments, with gilt belt of masks and scrolls in relief, and initials B. K. S. H. on three feet of winged animals. Norwegian.
1164. Elegant silver Cup, gilt rims and belt, with scrolls in relief. 17th century.
1165. Five silver Cups, with gilt belts and rings, each resting on three feet. 17th century.
1166. Four Cups, with gilt bands, from which are triangular ornaments stamped with pellets and masks. Norway, c. 1700.
1167. Three Cups, with punched ornaments and rims, from which are pendent cup ornaments. Norwegian, about 1700.
1168. Leather pint Mug, silver rim, engraved with men fishing and hunting. 17th century (lined with silver).
1169. Japanned pint Mug, with silver rim, plain and lined with silver.
1170. Tankard, six-lobed ; the six medallions engraved with peasants in the costume of Norway, two coats of arms on the cover, resting upon three pomegranates, date about 1750.
1171. Tankard, plain, with initials and scrolls on the cover ; the purchase of a lion holding a ball and supported by three lions.
1172. Three Tankards on ball feet. 17th century.
1173. Tankard, plain, with inscription and date 1650.
1174. Five Spoons, oval bowls, with twisted stems and balls at the ends. Norwegian, 17th century.
1175. Two small guaigh-shaped Cups for drinking spirits, with projecting handles. Norwegian, 17th century.
1176. Creussen ware Tankard, with apostles round in coloured relief, silver top. 17th century.
1177. Knife and Fork in silver handles, with groups of figures, in fish skin cases. 17th century.
1178. Pair of Knives, with enamelled handles, in leather cases. 17th century.
1179. Fourteen German Spoons, with twisted stems and ornaments on the ends, engraved bowls.

1180. Three seal top Spoons, beginning of 17th century ; and another, with heart-shaped end, of the 18th century.

1181. Four Spoons, with triangular stems and scroll ends, gilt bowls. Dutch, 17th century.

1182. Gilt Sugar Spoon, short handle, punched ornament on bowl.

1182.* Twelve Spoons various, of the end of the 17th century, chiefly "ratstails," gilt bowls.

Contributed by Mr. S. K. Mainwaring.

1183. Tortoiseshell Casket, with silver appliqué ornaments. 17th century.

Contributed by Messrs. Waterhouse & Co. Dublin.

1183.* Silver Tankard of the time of Queen Anne.

1184. Lofty silver Cup, the upper part repoussé with subjects after Teniers.

1184*. An interesting Collection of Copies of Antique Brooches, &c., found in Ireland, principally preserved in the Museum of the Royal Irish Academy, in Dublin, manufactured by the contributors, with a descriptive pamphlet.

SECTION K.

BIJOUTERIE, WATCHES, &c.

Contributed by Mr. F. Potts.

- 1185. Gold Snuff Box, chased borders, engine turned ground with a painted enamel on the cover of Windsor Castle from the Thames.
- 1186. Battersea Enamel Double Box, white ground, with enamel and gold flowers.
- 1187. Battersea Enamel Snuff Box, painted with rustic scenery and peasants, silver mounted.
- 1188. Old French Enamel Box, painted with classical subjects.
- 1189. Dresden Porcelain Box, painted with landscapes and figures in lake camaieu, and a shepherd and shepherdess inside the cover.
- 1190. Gold Box, with Sèvres porcelain panels, painted with flowers, and rich gold transverse bands.
- 1191. Gold Box, blue enamel ground and gilt scrolls, with enamel top of a view in Switzerland, and 22 small medallions round of the costumes of the Swiss Cantons.
- 1192. Gold Snuff Box, circular, dark blue enamel, white borders, on the cover an enamel medallion of a lady and gentleman, surrounded by pearls.
- 1193. Gold Snuff Box, with raised flowers, chased and enamelled in colours, two fine slabs of lapis lazuli at top and bottom.
- 1194. Enamel Snuff Box, turquoise ground with raised and coloured designs of scrolls and flowers on the cover, a cherub and coat of arms, birds, &c. French, 18th Century.
- 1195. Gold Snuff Box, shell-shaped, painted with diapers and landscapes, the figures laid on in solid gold in relief. German work.
- 1196. Enamel Box, turquoise ground, ornamented with gold trellis work, silver mounted.
- 1197. Snuff Box of green marble, with a panel on the cover of a basket of flowers, of very minute mosaic work.
- 1198. Square Snuff Box of black shell, lined with gold; on the cover a beautiful enamel portrait of Madame de Maintenon, Wife of Louis XIV., by Petitot.

1199. Russian Silver circular Box, with beautiful nielloed diaper work, on the cover of a Russian sleigh, partly damascened with gold.

1200. Onyx Snuff Box, with gold mounts silver oval Snuff Box engraved with scrolls, flowers, and Cupids.

1201. Vernis Martin Plaque, with finely painted landscape, mountains, castle, and cattle.

1202. Chased and Répoussé Steel Box, of pierced work, of floriated scrolls.

1203. Roman Mosaic Plaque of an Italian Landscape (view of Tivoli), and figures, exquisitely finished, in a silver frame.

1204. Chelsea Circular Bonbonnière, painted in lake camaieu with flowers, birds' nest, &c., lined with gold.

1205. Round Silver Patch Box, with Chelsea china top, painted with ducks and a dog.

1206. Battersea Enamel Patch Box, with ruins on the top.

1207. Dresden china Etui, painted with Watteau figures.

1208. Battersea Enamel Etui, pink ground, with raised flowers.

1209. Silver gilt Essence Sprinklers, finely chased, with scrolls in form of a vase.

1210. Five Battersea Enamel Trays for Counters, turquoise ground, painted with playing cards.

1211. White Battersea Enamel Counter Tray, painted with Knave of Clubs.

1212. White Bow china Snuff Box, embossed with diagonal lines.

1213. Watch, white enamel case painted with the Holy Family on top, and at the bottom, Joseph, the Virgin, and St. John, Our Saviour, riding on a lamb ; small landscapes round the side, landscapes inside. French, 17th century.

1214. Gold Watch, with translucent enamel landscape and cattle, set round with pearls. Maker, Ilbery, London.

1215. Gold Watch, with translucent enamel medallion of Paris and Minerva, set round with three rows of pearls, in front pearls and diamonds. Maker, Robin, à Paris.

1216. Gold Watch, bloodstone case, set with diamonds, rubies, and sapphires.

1217. Gold Watch, with engine turned case, the dial enamelled white and green, between the numerals "Viva d'Carlos." 18th century.

1218. Gold Watch, enamelled, brown ground, with a bouquet of flowers. Maker, Romilly, Paris.

1219. Gold Watch, agate case, diamond snap. Maker, Le Roy, Paris.

1220. Watch, blue enamel, with raised scrolls set with garnets and landscapes inside. Maker, Pierre Sorel.

1221. Gold Watch Case, with classical subjects, repoussé of finely chased work, gilt chatelaine and etui attached, chased medallions of Venus and Cupid. Temp. of Louis XIV.

1222. Massive Gold Ring, very broad, with three engraved and partly enamelled crosses, and Our Saviour; between each is a long inscription in Gothic characters, "The Well of Pitty," "The Well of Merci," "The Well of Comfort," "The Well of Grace," "The Well of Everlasting Life;" inside is the usual formula, beginning Gaspar, Melchior, Balthazar, &c., &c. 15th century.

1223. Massive Gold Ring, inscribed outside in Gothic letters, "Præfer vertutem Divitiis, Amicitiam pecuniæ et utilia jucundis;" inside, "In hoc signo vinces." 15th century.

1224. Gold Ring, with coat of arms and crest found near Farndon.

1225. Gold Ring, with memento mori signet of a book, skull and winged hour-glass, and the initials R. L. I., found near Wrexham.

1226. Silver gilt Posie Ring, with pellets outsied, "Yours till death," found at Chester.

1227. Silver gilt Ring, engraved with two monks. 15th century.

1228. Silver Ring, with signet of the letter M crowned, and two feathers. 15th century, found at Chester.

1229. Gold Ring, with cinque foils enclosed in hearts all round. 15th century, found in Chester.

1230. Gold Ring of 17th century, with blood stone intaglio of Antinous.

1231. Gold Ring of 17th century set with a jacinth.

1232. Gold Ring, with the head of Augustus in gold on lapis lazuli.

1233. Gold Ring of the 16th century set with an uncut ruby. Found at Chester.

Contributed by Mr. W. W. Wynne, of Peniarth.

1234. Snuff Box made from the Boscobel Oak, silver mounted, an engraved plate on the cover represents King Charles II in the oak.

1235. Silver Snuff Box, beautifully chased, the work attributed to Moser.

1236. Crystal Mourning Brooch, gold mounted, enclosing hair.
17th Century.

Contributed by the Rev. T. H. G. Puleston.

1238. Snuff Box with painting of a lady knitting, after Greuze.

Contributed by the Hon. George Kenyon, M.P.

- 1239. A Key and Seals of Roger Kenyon, Esq., M.P., Governor of the Isle of Man in 1692.
- 1240. Fan of modern Bohemian work.
- 1241. Garter worn by James, Earl of Derby, on the scaffold at Bolton when he was beheaded in 1651.

Contributed by Captain Egerton Leigh.

- 1242. Silver Gilt Toy Cradle, in which a child is seated, forming a money box, set with coloured stones, 17th century.
- 1243. Silver Vinaigrette in form of a pair of bellows, engraved with scrolls.
- 1244. Silver circular Reliquary with bayonet clasp, engraved with the sacred monogram.
- 1245. Silver Ring in form of a fish, formed of silver beads, an engraving of a fish underneath, and another in relief on the top, from Abyssinia.
- 1246. Gold Ring, with the crucifixion and double cross. 16th century.
- 1247. A jet Seal, obverse a cross, reverse a rude representation incuse of the Virgin and two angels. Found near Crowland Abbey.

Contributed by Mr. R. C. Naylor.

- 1248. A beautiful old ivory Fan, painted with a feast of the Gods and a Village Merry Making, birds and ornaments in colours and gold, set with two diamonds.

Contributed by Lieutenant Neilson, R.N.

- 1249. Painting, Italian Landscape, on a gold and enamelled Snuff Box.

Contributed by Mr. J. Moreton Wood.

- 1250. Watch, gold repeater, in gold and enamel case, with group of figures on back. The gift of the French Royal Family to the Right Hon. Edmund Burke.
- 1251. Heart-shaped Pendant in gold filigree, set with six minute miniatures of the Stuart family.
- 1252. Pincushion made out of a portion of the Pretender's plaid. The gift of Miss Murray, daughter of the Pretender's secretary to Miss Jane Moreton, the great grandmother of the contributor, when schoolfellow at Chester.

Contributed by Mr. Anthony Hutton.

- 1253. An elephant's tail, used as a Chowrie, mounted in gold, from the King of Ashantee.

1254. Italian Rococo Mirror of gold and enamel, set with turquoises, and two Oriental agate tazze en suite, supported by figures—modern work.

1255. Small Casket, with children in full relief, representing the months, with coloured stones under.

Contributed by Mrs. R. H. Wyatt.

1256. A Fan that belonged to the late Queen Dowager.

1257. Antique gold Chatelaine.

1258. A Jacinth Ring set with diamonds.

1259. A Scripture Stone of transparent brown.

Contributed by Mr. J. Scott Bankes.

1260. Medal given to members of the Pitt Club, with effigy of William Pitt ; on the reverse, the name of the Hon. W. T. Scott.

1261. Portable Inkstand and Pen-holder in silver with jewelled head, worn by the Scribes of Palestine.

Contributed by the Duke of Westminster.

1262. Ormolu Clock, inlaid with Dutch plaques of enamelled copper in blue camaieu of Chinese figures, landscapes, and scrolls ; on the angles in front are or-molu terminal figures of Apollo and Mercury. French mounting ; maker, Nicolas Grihelm, Paris.

1263. Two Crystal Coffers, the framework of wood, richly damascened with minute gold arabesques and panels of rock crystal with twisted crystal columns at the corners. Italian work, 16th century.

Contributed by Mr. Philip Henry Howard, of Corby.

1264. The gold Rosary and Crucifix of Mary, Queen of Scots. The beads are large and entirely of gold, and were originally enriched with enamel, faint traces of which are visible. Pendent pearls are attached to the crucifix.

According to tradition, this precious object was presented by the Pope to Queen Mary, and was the one worn by her at her execution 1586. On the scaffold she charged her faithful servant, Sir Andrew Melville, the master of her household, to convey the rosary, as a last token, to the Earl and Countess of Arundel, who had befriended her in her long imprisonment. It came into the possession of the Dukes of Norfolk as a part of the Collection of the celebrated Thomas, Earl of Arundel, and was presented by the late Charles, Duke of Norfolk, to Mr. Henry Howard, of Corby Castle. It is said that a servant took it into her head that the Rosary ought to be cleaned, and without saying a word to anyone, boiled it some time in water ; when taken out the enamel had dropped off. This valuable Relic is now preserved in a rock crystal casket, supported by silver gilt amorini.

1265. Small gold filligree Casket of Genoese work, presented by the Comte de Rohan to Mr. Howard.

Contributed by Mr. W. Townley Mitford.

1266. The Watch and Tablets given by King Charles to Mr. Herbert when going to the place of execution.

From Sir Thomas Herbert's "Memoirs," referring to Charles I.'s silver clock given to Mr. Herbert, when going to the place of execution :—"His Majesty, bidding Mr. Herbert take with him the silver clock that hung by his bedside, said, 'Open the door, Hacker has given us a second warning.' Through the garden, the King passed into the Park, where, making a stand, he asked Mr. Herbert the hour of the day, and, taking the clock into his hand, gave it him, and bade him keep it in memory of him; which Mr. Herbert keeps accordingly." The clock came into the family of the present owner by marriage of his great-grandfather with Miss Herbert, in the middle of the last century.

Contributed by Mr. W. B. Buddicom, Peubedw.

1268. Gold and enamel Snuff-box, with portrait of the Empress Josephine, by Saint.

1269. Fan of the time of Louis XV.

1270. Rock Crystal "Bonbonnière."

1271. Battersea enamel Box.

1272. Pear-shaped enamelled "Bonbonnière."

1273. Enamelled gold tablet Case, with figures in grey.

1274. Chiselled Etui, in different coloured golds.

1275. Etui, with blue, yellow and green enamel.

1276. Chiselled gold tatting Shuttle, with monogram on red enamel, and its gold pin.

1277. Gold and enamel Pencil Case, with a magnifying glass attached.

1278. Scent Bottle of enamelled gold with case, and panels of carnelian.

1279. Blood stone Tazza, mounted in enamelled gold. 16th cent.

1280. Pair of Scissors, damascened with gold and silver. 16th century.

1281. Chiselled silver Cocotte.

1282. Chiselled iron Drageoir, Louis XIII.

1283. Blue enamelled Saucer, Cup and Cover, with gold ornaments.

1284. Persian silvered iron Bowl, cover and plate.

1285. Knife, Fork, and Skewer, with ornamented handles.

1286. Janissary's belt Clasp, ornamented with coral and enamel. Turkish.

1287. Watch Case (buhl), Louis XV.

- 1288. Jade Clasp, ornamented with turquoises. Turkish.
- 1289. Turkish Spoons, tortoiseshell, coral handles.
- 1290. Turkish Spoons, bone and metal handles.

Contributed by Messrs. Hunt and Roskell.

- 1291. A gold Boss, brought from Ashanti.
- 1292. A gold chased Watch Back.
- 1293. The Back of a Watch, with the "Judgment of Solomon" painted in enamel on gold on both sides.
- 1294. The Back of a Watch Case, with "Europa" painted in enamel on gold.
- 1295. Circular wooden Snuff-box, with a painting on the lid signed "V.B." (Van Blarenberghe), representing Paris in the last century.
- 1296. Egg-shaped Bonbonnière of orange coloured enamel, with gold animals, birds and ornaments.
- 1297. Square root of amethyst Snuff-box, with flowers, fruit, and insects of pietra dura appliquéd work.
- 1298. A gold Snuff-box, with painting in enamel representing Venus and Cupid.
- 1299. "Vernis Martin" Snuff-box, with two lids.
- 1300. Gold Snuff-box, with Arborisé enamel.
- 1301. Gold Snuff-box, with fine chasing on the lid representing the "Triumph of Galatea."
- 1302. Dresden china Snuff-box.
- 1304. Gold Snuff-box.

Contributed by Mr. Charles Bowyer.

- 1305. Two silver Statuettes of children, on jasper pedestals.
- 1306. Silver Reliquary in form of a Tower, with turrets and spire. 16th century.
- 1307. A last century Roman Mosaic Box, representing on one side a kid being devoured by a leopard, and on the other a horse attacked by a lion ; festoons of flowers around the sides ; mounted in gold.
- 1308. A French jasper Box, mounted in chased gold, the jasper being in the form of a shell. French, first half of last century.
- 1309. A sixteenth century silver gilt Handle of a State Sword, chased with medallions of cupids, &c. French.
- 1310. A seventeenth century silver gilt Handle of a Hunting Knife, or Dagger, with bas reliefs of subjects relating to the chase. German work.

- 1311. The Back of a Gold Watch, enamelled with a three-quarter length figure of Napoleon I.
- 1312. A Dagger, the handle of chased steel. Italian Brescia work, 16th century.
- 1313. A small Key, with the monogram of Marie Antoinette.
- 1314. A Key, the handle chased with flowers, &c.
- 1315. A fede Ring. 15th century, Italian.
- 1316. A massive gold Ring, dug up in Ireland.
- 1317. A Jewish Marriage Ring, enamelled with "forget-me-nots."
- 1318. A Byzantine gold Ring, set with a carbuncle.
- 1319. An early Christian Ring, with monogram
- 1320. A memento mori gold Ring, with inscription and enamelled death's head.

Contributed by Mr. C. Schmidt.

- 1321. Gold Watch Case, repousse and exquisitely chased with Minerva protecting the arts represented by two females, one holding a shield, on which is a seated figure and the name of the Goldsmith "Parburg fecit," the border is chased with amorini, illustrating the arts and the rim with heads and flowers. A chef d'œuvre of the Goldsmiths' art of the 18th century in England.

Contributed by Mr. W. H. Shirley.

- 1322. Pair of elegant crystal Cups, cut in vertical facets, and engraved with scrolls, mounted in silver gilt, the deep border at top and rim at the foot beautifully enamelled with classical figures in the Cinque Cento style. Italian.

Contributed by Mrs. Lloyd Wynne.

- 1323. Two frames, each containing seven miniatures.
- 1324. A pair of Bracelets, consisting of engraved gems.

Contributed by Mr. Fisher.

- 1325. Gold Jewelled Watch of the period of the first French Empire, made by Baute of Geneva, back of case decorated with chiselled work in various coloured gold and set with rubies, emeralds, and turquoises.
- 1326. Tortoiseshell cased Watch.
- 1327. Fob Strap of leather, which belonged to Dr. John Fothergill, the Quaker Physician, together with his triple-faced seal of cut steel, with the Fothergill crest and arms; and two other seals of cut steel. From the Richardson-Currer-Roundell Collection.

1328. Small porcelain figure of a Shepherd playing on his pipe for mounting as a watch seal.
1329. Three antique Chatelaines, with pendant étuis, and two old watch keys, and thimble.
1330. Small oval Medallion, with enamelled portrait of King Charles I. on one side, and a lion rampant holding a sword and shield on reverse, mounted in gold with pearl drop. From Richardson-Currer-Roundell Collection.
1331. Battersea enamel Box and Cover, ground turquoise, with small landscapes and figures on every side, silver mounts.
1332. Bilston enamel Patch Box-top, incrusted with ornamentation and with mirror inside cover.

TOCSINE L.

CHINESE.

CHINESE ENAMEL ON COPPER.

Contributed by Mr. Anthony Hutton.

1333. Large Chinese enamel Plateau, with fish and water lilies in the centre, blue and red borders. Diameter 28 in.

1334. Pair of very fine flat circular Pilgrims, bottles of Chinese enamel, dark blue ground, with cranes, flowers and fruit. Height, 22 in.

1335. Chinese cloisonné enamel Censer and Cover, dark blue grounds with flowers.

1336. Chinese cloisonné enamel Cup and Cover, in form of a lion, ormolu handle and foot.

1337. A set of four fine Chinese cloisonné enamel Bottles, light blue and white grounds, with water lilies, fish, &c. Height, 16 in.

1338. Pair of lofty and fine Chinese cloisonné enamel Vases, in form of double gourds, red ground with brilliantly coloured flowers, Height, 3 ft. 5 in.

Contributed by the Duke of Westminster.

1339. Pair of large Chinese cloisonné enamel Garden Vases, brick red ground at top, with water lilies, blue under representing water with fish and white medallions of fruit, flowers and birds on ebony scroll stands.

Contributed by Mr. Schultz.

1340. Chinese enamelled copper Duck, forming a box and cover.

Contributed by Mr. Chas. Bowyer.

1341. Pair of Chinese enamel pricket Candlesticks.

Contributed by Mr. Schultz.

1342. Imperial Chinese yellow porcelain bottle, with a white belt of squares enclosing flowers, green and white borders, silver rim (cracked).

1343. A fine Chinese Vase, of white crackle, with red figures in relief.

1344. Chinese crackle Vase, on tripod stand, two handles of fine turquoise colour, cover and stand.

Contributed by the Duke of Westminster.

1345. Chinese porcelain globular Vase, and Cover, enamelled with cock and flowers. Height, 2 ft.

Contributed by Mr. R. C. Naylor.

1346. Very fine turquoise crackle Bottle, Oriental.

1347. A tall Vase of green crackle, Oriental. (Damaged). Height, 29½ in.

Contributed by the Rev. T. H. G. Puleston.

1348. Large round dish of Chinese porcelain, painted with flowers and birds.

Contributed by Mr. E. P. Jones.

1349. Pair of lofty Oriental china Vases, hexagonal, with medallions of landscapes and figures, diapered gold ground. Height, 18 in.

Contributed by Mr. Anthony Hutton.

1350. Pair of large Chinese porcelain Vases, blue ground, with dragons. Height 4 ft. 3 in.

Contributed by Sir Robert Cunliffe, Bart.

1351. Two staves of office used in India, of long pieces of ivory curved ends mounted with silver.

SECTION M.

JAPANESE.

Contributed by Mr. James Lord Bowes.

- 1352. Japanese Cloisonné enamel Vase, of unusual colour and ornamentation, light blue ground, with medallions of 3 clawed imperial dragons of brilliant and harmonious colouring, underneath the stand is a circular Cloisonné medallion in an unfinished state. Height 27½ in.
- 1353. Japanese Cloisonné enamel Vase of fine colour and workmanship, of bulbous form, with trumpet necks and semi-circular handles, supported upon compressed globular stands, with trays and leaf-shaped feet; dark green ground, covered with minute scroll work, diapers and conventional ornaments, with five large medallions of banners and flowers, a *kirin*, a stork and floral design. Height 30 in.
- 1354. Japanese Cloisonné enamel Vase, oviform body, with ogee base, trumpet mouth, and large loop handles; dark green ground, covered with scrolls, flowers and detached pieces of diaper; one side is a three-clawed dragon in various colours, on a deep blue ground, powdered with white; on the other two medallions, one containing the *kiku* and *kiri* crests, and the other a peony. Height 24 in.
- 1355. Japanese Cloisonné enamel Vase, of quaint form, oviform body, with funnel shaped neck, compressed globular stands, leaf-shaped feet; deep green ground with scroll work and diapers, decorated with two oblong and two circular medallions, with a fish ascending a waterfall, and golden pheasants, round the neck a chequered band, the stand ornamented with 3 fan shaped medallions, with floral devices. Height 24½ in.
- 1356. Japanese Cloisonné enamel Dish, the centre containing the *ho ho*, or bird of Paradise, in rich colours, on a dark green ground; the margin ornamented with diaper, leaves, flowers, &c. Diameter 19 inches.
- 1357. Japanese Cloisonné enamel Dish, in the centre is represented the Japanese Kylin, in various colours, on lilac ground, the border ornamented with panels of birds and foliage, and the beautiful duck (*kinmod sui*). Diameter 19¼ inches.

1358. Japanese Cloisonné enamel large Dish. The subject on the inside is the fish *koy* in the act of ascending a waterfall, treated with great freedom. Diameter 19 inches.

1359. Japanese Cloisonné enamel Dish, ornamented with boldly designed three-clawed dragons, in bright colours, on a light blue ground, with a broad margin of intricate scroll work, on which are radiating panels, containing birds and foliage and masses of diaper of irregular forms; it is ornamented on the back with scroll and diaper work, and conventional designs. Diameter 24 inches.

1360. Japanese Cloisonné enamel oval Dish, with a three-clawed dragon in the centre, on a light lilac powdered ground, deep green border, with scrolls and small flowers. Length 15 inches.

1361. Japanese Cloisonné enamel oval Dish, dark green ground, decorated with scroll work, and three large masses of beautiful diaper, in bright colours. Length 15 inches.

1362. Japanese Cloisonné enamel hexagonal scalloped Dish, dark green ground, ornamented with scrolls, rosettes and detached masses of diaper. Diameter 13 inches.

1363. Japanese Cloisonné enamel covered Jar of fine work, dark green ground, covered with intricate ornamentation, with two circular medallions of a tree and flowers, and a representation of the *ho ho* flying upwards, over each is the *kiku* crest. Height 17 inches.

1364. Pair of Japanese Cloisonné enamel cylindrical vessels or Flower Pots, decorated elaborately with scroll work, rosettes and detached masses of diaper. Height 14 in.

1365. Pair of Japanese Cloisonné enamel cylindrical Jars, light green ground, ornamented with minute diapers, scroll work and rosettes. Height 5½ inches.

1366. Cloisonné enamel covered Dish, of dark green ground, the cover surmounted by a *kylin*. Diameter 6 inches.

1367. Cloisonné enamel covered Basin, with very minute ornamentation; the medallion in the centre of the cover represents a boy seated on the back of a cow playing a flute. Diameter 6 inches.

1368. Cloisonné enamel Bowl of the middle period.

1369. Cloisonné enamel tray, modern.

1370. Large Cabinet of the finest old black and gold lacquer.

This fine piece of Japanese art evidently belonged to the Prince of Aki, being powdered with his crest of two feathers crossed in a circle, all the exposed surfaces are richly decorated, and mounted with metal; it consists of four horizontal shelves connected by vertical partitions, forming two cabinets, having backs and double doors in front. The extremely rich decoration in gold stands out in bold contrast with the polished black ground. The external surfaces are covered with a hexagonal line work

diaper in flat gold, upon which are represented *mume* trees in blossom, young firs, bamboos and other plants. These as well as the crests are executed in raised gold of different tints, relieved by the imbedded squares of bright yellow metal, probably gold, so frequently used in fine raised lacquer work. On the inside of the doors of the main cabinet are represented the Japanese gods *Yebis* and *Daikoku*, and on those of the lesser cabinet the chimerical *Kait-su* and *Shishi*. The metal mounts are carefully executed and designed. Length 3 ft. 4 in., height 2 ft. 7 in., width 1 ft. 3½ in.

- 1371. Old Japanese lacquer Sweetmeat Box, in the form of the outline of a Japanese boat, laden with treasure, with sail set, across which storks are flying and tortoises are represented rising from the waves to the vessel's side. Length 6½ inches.
- 1372. Double Box of old Japanese lac, of beautiful workmanship, elaborately ornamented with rocks, trees, and flowers in raised gold work. Length 6 inches.
- 1373. Old Japanese lac trefoil Box, elaborately ornamented with floral designs.
- 1374. Old Japanese lac oblong Box, decorated on the top with a tea gathering scene, and a river view round the sides. Length 4 inches.
- 1375. Old Japanese lac covered Jar, of black and gold speckled ground, decorated with detached flowers in raised gold and leaf metal and ferns, beautifully drawn in two tints of gold lacquer. The lid is ornamented with three butterflies in leaf metal, raised gold and emerald tinted pearl. Height 3 inches.
- 1376. A nest of Boxes, of black and gold speckled lac, decorated in the same manner, and forming a portion of the same toilet suite. Height 3 inches.
- 1377. Japanese lac small Cabinet of tortoiseshell, mounted in silver, decorated with delicate branches of *mume* and birds in slightly raised gold lacquer, containing three drawers. Length 2½ inches.
- 1378. Japanese lac Box, mounted in silver, the ground represents one of the favourite woods of Japan; the ornamentation consists of circular medallions irregularly placed all over, formed of floral designs in slightly raised gold, upon aventurine bronzed and powdered gold grounds. Length 8½ inches.
- 1379. Old Japanese lac Box, in form of the *koto*, or harp of Japan. The surface is worked to represent the grain of the wood, and twisted wires or strings are inlaid on the top. Length 8½ inches.
- 1380. Old Japanese lac Toilet Boxes, in the form of a temple bell, in black and gold dusted and raised gold lacquer.

1381. Japanese lac covered Jar, in the shape of a drum, the body is grained in three tints of metallic powdered lacquer, representing wood, the upper and lower rims have bands of raised gold lacquer, studded with silver nails, the lid is of ivory, with a dragon in slightly raised gold lacquer.
1382. Old Japanese Lac in form of some fruit, partly light crimson and partly powdered gold, around it are several leaves in shaded gold.
1383. Letter Box of fine black lac, decorated with detached masses of diaper work in rich quiet tints, and with fronds of fern executed in gold. Length 9½ inches.
1384. Japanese lac Saké Cup of fine vermilion lacquer, decorated with mountain scenery in raised gold. This is a specimen of the finest cups used at marriages in high life in Japan.
1385. Japanese lac Tray of fine old aventurine, decorated with aquatic plants in raised gold of different tints.
1386. Japanese lac Medicine Box, of exquisite workmanship, ornamented with seven overlapping medallions of landscapes and flowers. From the Paris Exposition of 1867.
1387. Japanese lac Medicine Box of rustic wood, with raised gold and silver lacquer, and a panel of pearl containing an inscription. The button attached to the end of the cord is another small box of engraved coral lac; between the two boxes is a crystal ball drilled to receive the cords.
1388. Japanese lac Box of red coral lacquer, carved with flowers, foliage and a bird.
1389. Japanese lac Box, ornamented with a landscape and children playing; inside is a tray enriched with a small river scene.
1390. Japanese lac Sweetmeat Box, in the shape of a duck, of the highest quality of old gold lacquer; it is beautifully modelled, and the feathers wrought in raised gold; inside is a tray decorated with the beautiful drake and duck.
1391. Japanese black lac Mirror-case, decorated with fir trees, and the crest of the Prince of Hicone in raised gold lacquer.
1392. Japanese old lac large covered Basin, of rich aventurine ground, bearing in the centre the *kiku*, or imperial crest.
1393. Old Japanese lac Writing Table of aventurine, ornamented with a river scene in highly raised work. In the landscape is a horse tied to a tree, the saddle ornamented with minute diapers, and a front of tortoiseshell bearing the *kiri* crest in gold. Length 23½ in., width 13¾.
1394. Old Japanese lac Writing Case, aventurine ground, with highly raised ornamentation; the outside of the lid and sides of the case are covered with rocks, water, trees,

berries and clouds. The *mume* trees are in gold lacquer richly inlaid with cubes of metal and red coral berries ; the inside is ornamented with chrysanthemums.

1395. Bamboo Fences, a river and a silver moon emerging from the clouds. From the Paris Exposition of 1867. Size 9½ by 9 in.

1396. Japanese Lac Box of rustic wood work, ornamented with a fish and a broken medallion in raised lacquer. The wood is rusticated by being roughly carved, and the bent and old looking nails carefully inserted. Length 16 in. width 12½ in.

1397. Japanese old black lac Writing case, decorated outside the lid with single and double chrysanthemums and bamboo railings. The flowers are in high relief and formed of engraved gold and silver and the leaves of raised gold lacquer, on the leaves and other portions are numerous small studs representing dew drops. Length

1398. Japanese lac Writing Case, covered on the exterior with yellow bark, cleverly disposed so as to represent features of a landscape on the lid ; in the foreground, on a hill, are five deer and two trees in raised lacquer ; inside the lid is a landscape upon aventurine. Length 9 in. width 8 in.

1399. Japanese lac Despatch Box, of fine old aventurine, ornamented with floral designs and heraldic devices. The lid is covered with a bouquet of flowers rising from a basket placed in a wheeled chariot ; the sides have detached floral sprays ; the interior is studded with circular medallions and crests. Length 16½ in.

1400. Japanese lac Writing Case of drab oxidised lacquer, decorated with branches of the *mume* artistically sketched in imitation of Indian ink drawing. Length 8¼ in.

1401. Japanese fine black lac Box, decorated externally with detached chrysanthemum flowers, and the arms of the late Tycoon executed in raised gold lacquer. The inside of the box contains a number of boxes ornamented with chrysanthemums, and trays with round mother-o'-pearl counters, and a quantity of oblong ivory tablets, being some Japanese game.

1402. Japanese old lac Sweetmeat Box, covered on the outside with a small hexagonal diaper in four tints of lacquer ; in the centre of the lid is a large chrysanthemum flower ; the two ring handles are of silver, their back plates being in the shape of rabbits. Length 8 in.

1403. Japanese lac Nest of Luncheon or Sweetmeat Boxes, in vermillion and flat gold lacquer, ornamented with chrysanthemum flowers in gold and aventurine. Height 10 in.

1404. Japanese lac Norimon, or model of a Japanese conveyance, executed in aventurine, lacquer and engraved metal work ; the ground work is relieved with graceful scroll work of gold in low relief. Length 8 in.

1405. Japanese lac Despatch Box, of cylindrical shape, supported on four legs, and furnished with silk ropes and tassels ; it is of aventurine ground decorated with sprigs of mume forming a sort of diamond trellis, on the lid and between the upper portions of the legs, there are crests of a Daimio in raised gold lacquer. From the Paris Exposition of 1867, height 16 in. diam. 15 in.

1406. Japanese lac Luncheon Case of the finest quality of black and gold lacquer, with beautiful floral and conventional ornamentation in gold of various tints. It consists of ten pieces, a frame work, a sake vessel, a food case, and seven trays, all decorated with floral designs and of octagonal shape. Width 12 in. height 10 in.

1407-1408-1409. Three Robes of Embroidery on satin and crape.

1410. Large and very fine Satsuma faïence Vase and Stand, of the finest middle period, of pale drab tint, with dull waxy glaze. It is decorated with trees, flowers and birds, and conventional ornamentation, a band of angular lines round the base of the vase, and three bands of coloured ornamentation on the shoulder, with a border of zig-zags round the mouth. This splendid vase is represented in the "Keramic Art of Japan," by J. L. Bowes and G. A. Audsley, plate 12. Height 26 in. width 16½ in.

1411. Large Satsuma Dish of buff tinted paste covered with a bright varnish, crackled. The inside is decorated with the mythical Ho Ho, whose wings and tail are so disposed as to form a circle round the head and body, and a quaint zig-zag and fringe border on the rim. Diameter 18 in.

1412-1413. A pair of Vases of Satsuma faïence, the body of the ware similar to the last ; the decoration is of a very rich and bold description, consisting of flowers, foliage, rice, birds, with borders and fringes of conventional ornamentation in bright colours and gold ; height 21 in. These three pieces are represented in the "Keramic Art of Japan," by J. L. Bowes and G. A. Audsley, plate 18.

1414. Large Vase of old Kaga ware, polychromatic, elaborately decorated with conventional designs and medallions of figures and flowers. The lower portion is divided into two zones of patterns in red, blue and green, above these the main body is grounded with red, relieved with diaper and gold scrolls, on which are placed four medallions of

figures, flowers, &c.; on the neck, are diaper patterns and flowers, and a pendent fringe border; height 20 in. It is represented in Bowes and Audsley's sumptuous work, the "Keramic Art of Japan," plate 26.

1415. A large Dish of late period polychromatic Kaga ware, differing in style from what has been hitherto considered as the work of the Kaga artists. The ornamentation consists of an irregular shaped medallion containing fighting cocks, and bold masses of flowers, and of marginal spaces covered with diaper work. Diameter 16 in.
1416. Large Dish of ancient Kaga ware, decorated with archaic figures and conventional ornaments, in dull red only. This is undoubtedly a very early example, and many centuries old—*Diam.* 17 in. These two examples are represented in Messrs. Bowes and Audsley's great work "Keramic Art of Japan," pl. 30.
1417. Covered Basin of Kaga ware, deep red ground, relieved with bold scroll work in gold. The interior of the basin contains a large medallion in which is shown a man, upon a frozen stream, attempting to catch a fish which is coming to an opening in the ice, and the inside of the cover has a humorous scene, in which a hag is teasing a child—*Diameter 10 $\frac{3}{4}$ inches.*
1418. A Kaga ware Basin of beautiful workmanship decorated internally with two large red and gold fish, sea-weed and delicate line work—*Diameter 8 $\frac{1}{2}$ inches.*
1419. A Kaga ware Basin decorated inside with a net-work of remarkable minuteness, and with fish; on the outside it is ornamented with figure subjects—*Diameter 13 inches.*
1420. A Kaga ware Basin. The inside contains a medallion in which is represented a man praying at a tomb; the exterior is decorated with figure subjects—*Diameter 8 $\frac{1}{2}$ inches.*
1421. A Kaga ware Basin of red ground decorated with gold. It is ornamented on the inside and outside with medallions of flowers and figures—*Diameter 9 $\frac{1}{4}$ inches.*
- 1422-23. Flower Jars of Awata ware, painted with boys, cows and flowering trees—*height 11 inches.*
1424. A Flower Jar of Awata ware; decorated upon a raised ground with branches of trees, flowers and monkeys—*height 15 inches.*
- 1425-26. Cylindrical Jars of Awata ware, ornamented with birds and flowers—*height 11 $\frac{1}{4}$ inches.*

Contributed by Mr. Anthony Hutton.

- 1427. Pair of very large Japanese enamel Dishes, with fish ascending a water-fall among rocks and herbage—*Diameter 3 feet.*
- 1428. Very fine Japanese porcelain Dish, painted with two horsemen, and red diapered ground with medallions of flowers, &c.—*Diameter 33 inches.*
- 1429. Fine Japanese porcelain Dish, painted with flowers, &c.—*Diameter 2 feet.*
- 1430. Pair of elegant bronze Cranes, finely chased and very ancient (Japanese)—*Height 6 feet.*

Contributed by Mr. Schultz.

- 1431. Japanese Cabinet of enamelled copper, beautifully inlaid in patterns of diaper work, flowers, birds, &c., on various coloured grounds in panels, glass shade and stand.

Contributed by Mr. James Marke Wood.

- 1432. A set of three fine old Hizen porcelain Vases, painted in blue, red, and gold, with birds, animals and flowers.
- 1433. Hizen porcelain Coffee-pot, finely enamelled.
- 1434. Hizen porcelain Tea or Coffee Urn, resting on a tripod of three Japanese figures, painted with flowers and birds, and birds nest in relief in front.
- 1435. Large Japanese porcelain Vase, painted with birds and flowers.
- 1436. Large Japanese Beaker of old Hizen porcelain, flowers, &c.
- 1437. Large Japanese globular Vase, a sort of escalloped fan pattern at the mouth, richly painted with chrysanthemums.
- 1438. A very fine Hizen porcelain Plateau, richly ornamented with chrysanthemums in blue, red, and gold; on the border a crest of a leopard's head.

Contributed by Mr. C. Schmidt.

- 1439. Ancient Japanese bronze Bell with four panels, each containing 16 projections or bosses and long inscriptions under, the loop of dragon's head.

Contributed by Mr. Chas. Bowyer.

- 1440. Two Japanese coral lac circular Boxes, with flowers in relief.

Contributed by Mr. P. H. Rathbone.

- 1440*. Pair of bronze Storks, life size.
- 1441. A Collection of 30 carved ivory Nitzkies, of Japanese work.

Contributed by Major Walter, Wallesey, Cheshire.

- 1442. Lofty and magnificent Satsuma Vase, of globular form with wide lip, ring handles, beautifully painted with musicians and two Japanese Daimios performing the "No" dance, in richly embroidered dresses and masks on their faces, a sort of religious dance in which the princes themselves performed, on the base are various diaper patterns, and banners suspended above, on one of which is the crest of . . . Height, 2 feet 6 inches.
- 1443-44. Pair of Hizen porcelain Vases, with broad mouths, painted with peacocks and bouquets of peonies and other exotic flowers in rich colours. Height, 2 feet 2 inches.
- 1445-46. Pair of splendid Satsuma Vases, broad lips with bands of diaper work and medallions, painted with figures and flowers, one representing a cock fight, richly coloured. Height, 20 inches.
- 1447. Satsuma Vase, painted with a beautiful golden pheasant, the ground with small flowers, and a double cord and tassels round the neck of green and gold. Height, 18 in.
- 1448-49. Pair of Satsuma Vases, painted with rocky scenery and Mythological figures of Buddist Saints with golden nimbs, richly diapered borders bearing the Taïcoon's crest in gold, the cover surmounted by "heavenly dogs or leopards." Height, 14 inches.
- 1450. Cylindrical Vase, of Kioto ware, painted in gold and colours, with fans, on which are Japanese ladies, the ground-work minutely crackled.
- 1451. Ancient Satsuma ware Vase, painted with two tigers or leopards fighting.
- 1452. A very rare and fine Kanga porcelain Basin, painted in brick red, with lions and other animals inside and out.
- 1453. Ancient Kanga Basin, painted in the usual dull red colour, with figures, leaf borders, a medallion of figures inside.
- 1454. Hizen porcelain figure of a Warrior, his foot resting on the head of a "heavenly dog," holding in his left hand a sort of emblem like a pagoda, in an embroidered robe. Height, 15 inches.
- 1455. Ancient Satsuma figure of the god Kokurokujin, with a very high pointed bald head, clad in green robes, with round medallions of flowers. Height, 12 inches.
- 1456. Ancient Satsuma ware chimerical animal, in form of a tiger, with elephant's head and tusks, and an unicorn's horn on its forehead, standing on a rock.
- 1457. Satsuma Hibatchi, minutely painted with dancing figures, elephant's head handles.

1458, 59. Pair of old Satsuma Vases, with spiral bands of gold and coloured diaper and circular medallions of flowers, ring handles. Height, 10 inches.

1460. Satsuma Koro, or incense burner, red and gold diapered ground with medallions of flowers, the cover surmounted by a Kylin or sacred lion.

1461. Ancient Japanese Celadon Flower Vase, embossed with leaves, the handles in form of cock's heads. Height, 10 in.

1462. Satsuma ware double gourd-shaped Tea Pot, painted with grapes and flowers, bamboo handle and spout.

1463. Satsuma gourd-shaped Tea Pot, cord and tassel handle, green and gold diaper ground and medallions of flowers.

1464, 65. Pair of elegant Hizen gourd-shaped Vases, with lotus flower, leaves and stem in full relief, painted with round medallions of flowers on cream coloured ground, the two handles of loops and three pendent rings. Of recent work but of high finish and artistic design.

1466. Ancient Corean Statuette, in white porcelain, of a bare headed pilgrim leaning on a staff, and a gourd in his hand, with a robe, the border of which are hung with amulets or pilgrim's signs. This curious and rare figure is from an old temple in Kioto.

1467. Imari porcelain Bowl, fan pattern, with diapered ground and medallions of birds and chimerical animals, painted inside and out.

1468. Imari porcelain Bowl, red scroll and gold ground, on which are butterflies and insects, and white medallions of leaves.

1469. Imari porcelain Bowl, octagonal, with alternate red and green compartments, painted with children and dogs.

1470. Imari Bowl, blue ground, covered with green leaves and yellow chrysanthemums (*kiku*).

1471. Satsuma Drum, minutely painted with the Westeria, chrysanthemums, peonies, &c. and border of gilt nails, supported on three dragons and stand.

1472. Satsuma Vase, globular, with elephant's head handles, artistically painted with a procession of figures drawing a car, in which the god Dai Koku is seated, preceded by musicians, a man riding a hobby horse, &c., elegant green, red, and gold borders. Height, 14 inches.

1473-74. Pair of Satsuma Vases, with fan handles and blue flower on each, on the fronts a male and female deity, and on the backs a badger and a monkey, all represented standing on the waves, indicated by scrolls. Height, 18 inches.

1475. Ancient Satsuma coloured statuette of the Goddess Knon, holding a willow branch, habited in a rich dress and high hood, elegant necklace, and standing on a reef of coral. Height, 20 inches.

1476 to 1482. Seven Satsuma Rice Bowls, all richly jewelled in exquisite diaper work of gold and colours, all of varied patterns.

1483. Goblet of jewelled Satsuma ware, in exquisite diaper work in gold and brilliant colours.

1484 to 1487. Four Satsuma Saucers, richly jewelled.

1488. Jewelled Satsuma cylindrical Vase, or pen-holder, with bands of diaper work, pierced rosettes at top.

1489. Jewelled Satsuma Hibatchi and Cover, elephant's head handles, with spiral bands of diaper work.

1490. Satsuma Tea-pot in form of a double gourd, the lower part jewelled and panels of flowers, the upper part of plain white, embossed.

1491. Ancient Satsuma ware Tea-pot, beautifully and naturally painted with butterflies settling upon flowers, of high quality.

1492. Ancient Satsuma ware Rice Bowl, exquisitely painted with gnats, butterflies, snails and frog, of high quality.

1493. Ancient Satsuma Rice Bowl, with a procession of mythological figures, leading a leopard, &c.

1494-5. Two very old Japanese stone ware Rice Bowls, surrounded with Buddhist deities mostly nimbed, found in a tomb near Yeddo.

1496. Ancient Hizen figure of Tengu or the Japanese Hobgoblin, with long nose or beak, long hair and beard, holding a scroll and a fan, richly decorated dress, seated on a rock, he inhabits unfrequented places.

1497. Ancient Satsuma coloured figure of a Hobgoblin, holding a stick over his shoulder and raising aloft a rice bowl, brocaded dress and blue cap, seated on a monster fish swimming on the sea.

1498. Satsuma fayence Group of a Japanese bantam cock, perched on a drum richly painted and gilt, resting on a pedestal.

1499. Ancient Yeddo ware Bowl and Cover, enamelled with a man worshipping the setting sun, and a landscape in sepia, with huts and trees artistically sketched by some Japanese Ruysdael, on the cover a boss of a flower and shell.

1500. Ancient Owari Vase of brown stone ware, with blue medallions of rude landscapes and flowers, bronze cover.

1501. Imari porcelain Square Bottle, blue, red, and gold decoration, and panels of flowers.
1502. Imari Bowl, gold ground, with coloured flowers and birds.
1503. Banko stone ware Saki Bottle, hexagonal, of brownish white crackle, enamelled with leaves, a chrysanthemum flower on the top.
1504. Very old Satsuma Statuette of a man, holding a stick and a scroll.
1505. Ancient Bizen glazed stone ware Group of an old man holding a fan, leaning on a deer couchant.
1506. Kanga Dish, brick red ground with medallions of figures and flowers.
1507. Bronze Vase in form of a twisted ball of cotton, with the separate threads minutely executed in full relief, the cover surmounted by a dragon.
1508. Awata stone ware Saki Pot, light green ground, with red, blue, and green flowers, handle over and spout to contain *mirinshu*, or the sweet wine drunk at the commencement of the new year.
1509. Hizen porcelain Tea-pot (no cover) painted with a number of Japanese sages engaged in writing on scrolls and various occupations, horses, &c.

SECTION N.

A R M S , & c.

Contributed by Mr. Reginald Cholmondeley.

- 1518. Ranseur or Rhonca, used to cut a horse's reins.
- 1519. Officer's Sword. Temp. Charles I.
- 1520. Italian Pistols, worked with silver on steel, the barrels by Bernardi Bazzone, locks by Pietro Bello. 17th century.
- 1521. Italian Dagger, the boss and cross hilt finely worked with animals' heads and wreaths. 16th century.
- 1522. Italian dress Sword of early 17th century, chased steel handle.
- 1523. Partisan of the Polish Guard.
- 1524. Italian Rapier.
- 1525. English long Sword. Temp. Henry VIII.
- 1526. Spanish Rapier. 16th century.
- 1527. English Rapier. 16th century.
- 1528. Italian Rapier, cup-shaped hilt.
- 1529. Spanish Rapier, cup hilt.
- 1530. Spanish Rapier.
- 1531. Fine Italian Petronel, rifled, 16th century, finely engraved lock, the stock inlaid with engraved ivory.
- 1532. Italian dress Sword.
- 1533. A finely engraved Italian trickler wheel lock Gun, rifled barrel. 17th century.
- 1534. Couteau de Chasse, with silver mounted handle and guard, chased with hunting subjects. Italian.
- 1535. Couteau de Chasse, with jade handle, silver mounted. Dutch.
- 1536. Powder Flask of wood, inlaid with ivory, and leather purse for ball.
- 1537. Early English Sword. 16th century.
- 1538. Dutch processional Battle Axe, ivory handle, engraved with subjects and mottoes.
- 1539. Processional Axe, brass blade, the handle of wood, inlaid with brass, engraved with figures and the horse of Hanover.

- 1540. Turkish Snaphaunce Gun, handle inlaid with ivory. 17th century.
- 1541. Curious Italian breechloader Gun, temp. Cromwell, carved wood stock.
- 1542. Double wheel lock Gun. Temp. Henry VIII.
- 1543. English Mace of Steel. Temp. Henry VII.
- 1544. Very fine German Execution Axe, blade engraved with sacred subjects and inscription.
- 1545. Elizabethan wheel lock Pistol or Dag, stock inlaid with engraved ivory.
- 1546. Scotch basket hilted Sword.
- 1547. Ditto ditto.
- 1548. Small Cromwellian Sword.
- 1549. English dress Rapier, finely mounted in silver.
- 1550. Double-handed Sword with waved blade.
- 1551. A Latch or Cross Bow, the stock inlaid. English 1560.
- 1552. Prod or light Cross Bow. Temp. Henry VIII.
- 1553. An Austrian Inquisition Gag, for forcing open the mouth, worked steel screw.
- 1554. A curious Slave Collar, pierced with the name Roger Owen, Esqre., 1705.
- 1555. Horæ Paulinæ, MS. on vellum.
- 1556. Large Chorale or Musical Work on vellum.
- 1557. Pair of Chinese Bottles and Covers, painted in fine blue camaieu, with mountainous landscape and flowers
- 1558. Pair of elegant silver Sauce Boats, Covers, and Stands, with rams' head handles, festoons and scrolls in high relief, resting on four ram's feet, and two sauce ladles to match. London Hall mark of 1759. Maker, T.H., crowned.

Contributed by the Hon. Wilbraham Egerton, Rostherne.

- 1559. Sikh Helmet, from Lahore, with heron's plumes.
- 1560. Plate Armour, "Char-Ina."
- 1561. Gauntlets. Belonged to Sikh Sudar Kumak Sing, from Lahore.
- 1562. Shield, lined with scarlet velvet, embroidered in gold, from Delhi.
- 1563. Steel Disc or Quoit worn by Akalees in their head dress.
- 1564. Ditto, inlaid with silver.
- 1565. Scimetar made in Persia in the last century, and dated.
- 1566. Ditto, Khorassan blade, with Persian inscription (red velvet scabbard).

1567. Mahratta Sword, with inscription, green shagreen leather scabbard.

1568. Straight Sword used by Rajpoots, the scabbard terminating in crescent-shaped mounts, inlaid with gold.

1569. Sword from Scinde. Belonged to the Ameer of Scinde ; with knife in scabbard, embroidered leather belt and silver mounts.

1570. Gauntlet Sword used by Mahratta, from Southern India.

1571. Cingalese Sword, scabbard and hilt of tortoiseshell.

1572. Afghan Knife, from Jellalabad.

1573. Two Coorg Knives, brass and silver, with ebony handle.

1574. Small dagger Knife, with silver chains, from Coorg.

1575. Cuttar, with chiselled iron work in handle.

1576. Knife from Southern India, mounted in silver, wood and brass.

1577. Dagger, from Persia.

1578. Dagger, with Arabic inscription.

1579. Cuttar, with silver engraved hilt, sheath mounted with silver.

1580. Jumbra, handle and sheath inlaid with Bidree work.

1581. Jumbra, with two points.

1582. Cuttar, with man and horse on one side.

1583. Cuttar, with double blade, red velvet sheath.

1584. Dagger made at Madras, and sent by Maharajah of Seringapatam in 1871 to the exhibitor, ivory hilt and sheath, with gilt mounts.

1585. "Cuttar," used by the Mahratta cavalry.

1586. Axe from Cutch, with knife in handle, gilt sheath, from the Vienna Exhibition, 1873.

1587. Mace, with concealed dagger in handle and spikes, like Morgenstern.

1588. "Tabba Zagushal" pickaxe with two points.

1589. Ditto, with one point.

1590. Engraved Spear Head.

1591. Elephant Goad, "anka."

Mr. Frederick Holder, Liverpool.

1592. Headsman's Sword, Hindostan ; the handle mounted in gold and rhinoceros' horn.

1593. Circassian Sword, the handle silver, of fine workmanship.

1594. Elizabethian Rapier, silver handle.

1595. Elizabethian Sword, with pistol attached to the hilt.

1596. Kinjar or Hand Bayonet, Burmese, the handle of steel, inlaid with gold.
1597. Persian Dagger Knife, jade handle, mounted in silver gilt.
1598. Burmese Dagger Knife, handle of carved ivory, curious.
1599. Moorish Dagger, silver, formerly inlaid with enamel, of which some remains.
1600. Moorish Dagger, engraved metal.
1601. Indian Dagger, silver handle with crystal ball.
1602. Burmese Dagger Knife, rhinoceros' horn, mounted with iron, damascened with gold.
1603. Khartoos Arab Dagger Handle, ivory and silver.
1604. Malay Knife, red sheath, handle ivory, mounted in silver.
1605. Albanian Zataghan, silver scabbard, the handle of ivory, studded with stones.
1606. Albanian Zataghan, silver scabbard of repoussé work, ivory handle, studded with stones.
1607. Albanian Yataghan, silver scabbard of rich repoussé work.
1608. Albanian Yataghan, silver scabbard, of similar work.
1609. Javanese Knife, used for tapping the heads of the palm trees for extracting the toddy.
1610. Indian Tulwar, handle and blade, damascened in gold, native sash of rich embroidery.
1611. Cingalese Talismanic Sword, silver griffin shaped handle.
1612. Ditto, ditto.
1613. Albanian Hunting Knife, richly engraved metal scabbard studded with scented stones.
1614. Knife Sword, Koordistan fine steel blade, inlaid with gold.
1615. Ditto, ditto, scabbard, partly silver.
1616. Koord Dagger, sheath green leather and metal.
1617. Albaina Dagger, silver sheath.
1618. Japanese Dagger, silver sheath.
1619. Ditto, sword ditto.
1620. Chinese Tartary "Two Swords" (two blades used, one in each hand), tortoiseshell and metal scabbard.
1621. Japanese Quiver of Arrows.
1622. Indian Knife Handle of wood, curiously inlaid with metal.
- 1623 to 1626. Indian War Hatchets or Maces, the iron heads inlaid with silver.
1627. Straight Indian Sword, silver handle.
1628. Saracenic Sword, the handle of plated leather and silver.
1629. Delhi Bow and Arrows.
1630. Yak or Fly whisk, Indian silver handle.

1631. The "Parang Ihlang" Kyran Sword of Borneo; the hilt of stag's antler carved in register helix, the carving on the scabbard is carved in like manner with the Assyrian ivories in the British Museum; the hilt is decorated with human hair bleached and dyed.

Contributed by Mr. R. Myddelton Biddulph, of Chirk.

1632. Couteau de Chasse, with ivory handle, carved with animals, and two Knives carved with a man and woman in costume of the 17th century.

1633. Ancient Gun, the stock and butt inlaid with ivory and engraved with hunting subjects. 17th century.

1634. Ancient Gun, the butt inlaid with coral, the barrel damascened with gold. 17th century.

1635. Six Halberds.

SECTION O.

GEMS, RINGS, &c.

Contributed by Messrs. Hunt and Roskell.

1636. A case of Precious Stones, including topaz, amethyst, oval amethyst, octagon amethyst, large aquamarine amethyst, particoloured amethyst, turquoise, rough diamond, brilliant cat's-eye, sapphire, brown amethyst, topaz, emerald (from the sword of the Archbishop of Treves) engraved with arms, ruby, opal, black opal, garnet, amethyst, peridot, parti-coloured amethyst, brown amethyst, partly violet amethyst, carbuncle, drop-shaped amethyst, aquamarine.

Contributed by Mr. P. H. Howard, of Corby.

1637. A Cameo, cut on sapphire, with a full-faced portrait bust down to the waist, in rich costume, of about the end of the 16th century, supposed to be Mary of Guise.

This extraordinary work is executed in the most minute and highly finished manner on a large sapphire. It is probably the work of the French engraver Coldoré. It was long preserved in the Arundel Collections; and by Charles, Duke of Norfolk, was given to Mr. Henry Howard, of Corby Castle. The gold setting is of recent work. Height, 1 in.; width, $\frac{3}{4}$ in.

1638. Antique Cameo in chalcedony, bust of an empress set in gold.

1638*. Cameo in Sard, cinque cento of a female head, with veil hanging behind.

Contributed by Mr. Charles Bowyer.

1639. A cinque cento Sardonyx Cameo of two strata of a priest leading a bull, decked with a garland of flowers, to a burning altar; the slaughterer with an axe in his hand. Formerly one of the finest gems in the Hertz Collection.

1640. An antique Greek Sardonyx Cameo of dark brown and cream coloured strata: head of Helios, with flowing hair, full face, surrounded by rays; repaired with gold. Formerly one of the finest gems in the Hertz Collection.

1641. An antique Roman Sardonyx Cameo of three strata, representing Oedipus and Sphinx, set as a ring.

1642. An antique Roman Sardonyx Cameo of three strata: the head of a female set as a ring.

1643. An antique Greek Sardonyx Cameo of three strata: the bust of a cupid.

1644. A cinque cento Onyx Cameo of Endymion.

1645. A cinque cento Onyx Cameo of a cupid.
 1646. A cinque cento Onyx Cameo of Mutius Scævola placing his hand in the fire.
 1647. An antique Roman jasper Intaglio of a Roman emperor, set in an old English ring.
 1648. A sixteenth century Sard Cameo of a warrior; set as a ring.
 1649. A cinque cento Sardonyx Cameo of two strata, representing Agrippina; set as a ring.
 1650. A sixteenth century Sardonyx Cameo of two strata: the bust of Antoninus Pius; set as a ring.
 1651. A sixteenth century Sardonyx Cameo of two strata, of the head of a man; set as a ring.
 1652. A cinque cento Cornelian Intaglio of Psyche.
 1653. A cinque cento unset Onyx Cameo of a nude female figure.
 1654. A malachite Cameo of last century, representing Cupid deprived of his bow by Venus; *signed, Dies.*

THE SCHMIDT COLLECTION OF GEMS.

The following examples are a selection from upwards of 3,000 engraved stones:

1655. Gordian, onyx of 3 strata.
 1656. J. Cæsar, do.
 1657. Ceres, do.
 1658. Augustus, agate-onyx of 2 strata.
 1659. Diogenes, do. 3 do. (restored with gold)
 1660. A Roman, do. 3 do.
 1661. Minerva, chalcedony-onyx, of 3 strata.
 1662. A Vestal, do. 2 do.
 1663. Vespasian, onyx of 2 strata.
 1664. Hercules, do. 2 do.
 1665. Domitian, do. 3 do.
 1666. A Philosopher, do. 2 do.
 1667. A Faun, do. 2 do.
 1668. Seneca, do. 2 do.
 1669. A Gladiator, do. 2 do.
 1670. Cæsar, do. 2 do.
 1671. Æsculapius, do. 2 do.
 1672. A Satyr, do. 2 do.
 1673. Titus, jasper-onyx, 2 do.
 1674. Apollo, agate-onyx, 2 do.

1675. Neptune, emerald, mounted with gold.
 1676. The Dictator, hyacinth, with Greek inscription:
 1677. Homer, agate-onyx, of 3 strata.
 1678. Marc Antony, do. 3 do.
 1679. Gordianus, do. 2 do.
 1680. Midas, do. 3 do.
 1681. Lucius Verus, do. 2 do.
 1682. Socrates, do. 2 do.
 1683. Victory in a Car with two horses, agate onyx, 3 strata.
 1684. A Car for the Olympic Sports, do. 2 do.
 1685. Abundantia, do. 2 do.
 1686. The Captivity, do. 3 do.
 1687. A Woman, with Byzantine inscription, do. 2 do.
 1688. Hercules as a child with a snake, do. 2 do.
 1689. Mercury and Paris, do. 3 do.
 1690. Perseus, do. 2 do.
 1691. A Bacchante, do. 3 do.
 1692. Venus and Cupid, do. 3 do.
 1693. Apollo, do. 3 do.
 1694. A Female, do. 3 do.
 1695. An antique Warrior, do. 3 do.
 1696. Ariadne, do. 3 do.
 1697. A Gladiator, do. 2 do.
 1698. Cupid in a Car with Lions, do. 3 do.
 1699. Cupid in a Car with Lion and Tiger, do. 4 do.
 1700. The Rape of Proserpine, do. 3 do.
 1701. Hebe, sardonyx, 2 do.
 1702. Cupid, agate onyx, 2 do.
 1703. A Satyr and a Goat, jasper onyx, 3 do.
 1704. Augustus offering a Sacrifice to Jupiter, do. 2 do.
 1705. Hercules and Centaur, sardonyx, 2 strata (*restored*).
 1706. A Phrygian Woman, agate onyx, 2 do.
 1707. Peasant and Child, Oriental do.
 1709. Young Nero, agate do. 2 do.
 1710. Agrippina, do. do. 2 do.
 1711. Meleager, jasper do. 2 do.
 1712. Young Augustus, agate do. 2 do.
 1713. The Sibyls, do. do. 3 do.
 1714. Domitianus, colourless ruby.
 1715. Orpheus, do. do. 2 do.

1716.	A Greek Philosopher,	onyx, 3 strata.
1717.	Cæsar,	do. Nicolo.
1718.	Galba, young head,	jasper do. 2 strata.
1719.	Augustus,	agate 2 do.
1720.	Hercules,	do. do. 2 do.
1721.	Titus Cæsar,	jasper do. 2 do.
1722.	Marc Antony,	agate do. 2 do.
1723.	Caracalla,	do. do. 2 do.
1724.	A Bacchante,	do. do. 2 do.
1725.	Heliogabalus,	do. do. 2 do.
1726.	Cicero,	jasper do. 3 do.
1727.	Hippocrates,	agate do. 3 do.
1728.	A Roman Senator,	do. do. 2 do.
1729.	Sophocles,	do. do. 2 do.
1730.	Tarquinius,	jasper do. 2 do. (<i>broken</i>)
1731.	Caracalla,	agate do. 2 do.
1732.	Mutius Scævola,	do. do. 2 do. (<i>broken</i>)
1733.	Vespasianus,	do. do. 2 do.
1734.	Augustus,	do. do. 2 do.
1735.	Narcissus,	do. do. 3 do.
1736.	Midas,	hematite.
1737.	Severus,	agate onyx, 3 do.
1738.	A Muse,	do. 4 do.
1739.	Mecænas,	do. do. 2 do.
1740.	Tiberius,	agate-onyx of 3 strata.
1741.	Otho,	do. 2 do.
1742.	A Greek Philosopher,	do. 3 do.
1743.	Sappho,	do. 3 do.
1744.	Socrates,	do. 2 do.
1745.	Anacreon	do. 4 do.
1746.	Gordianus,	do. 2 do.
1747.	J. Cæsar,	sardonyx 2 do.
1748.	Adonis,	agate-onyx 3 do.
1749.	Vitellius	do. 2 do.
1750.	Homer,	do. 2 do.
1751.	Augustus, young head,	do. 3 do.
1752.	Pertinax,	do. 2 do.

MISCELLANEOUS CAMEOS AND ENGRAVED STONES.

1753. Titus Vespasianus, large sardonyx (broken), mounted in gold.
 1754. Nero, young head, sapphirine chalcedony.
 1755. Faustina, do. do.
 1756. The Virgin with a monogram [D] (Albert Durer), soft stone of two strata.
 1758. Phenician Lion and four animals as a seal, soft stone.
 1759. Eleven Portraits of German Emperors, cameo shells, 16th century.
 1760. Leo and Constantinus, with inscription, chalcedony rose.

ITALIAN, FRENCH, ENGLISH AND GERMAN ARTISTS.

1761. The Wife of Augustus, agate-onyx of 3 strata *Pichler.*
 1762. Omphale, agate-onyx of 2 strata *M. T. Talant.*
 1763. Hercules and Antæus, agate-onyx of 2 strata *S. Walther.*
 1764. Hercules and Omphale, agate-onyx of 2 strata (broken). *Caparoni.*
 1765. Venus coming from a bath, agate-onyx of 2 strata *Pichler.*
 1766. Venus Calipyges, agate-onyx of 2 strata *Pichler.*
 1767. War and Peace, agate-onyx of 2 strata *Santarelli.*
 1768. Bonaparte crossing Mount St. Bernard, agate-onyx of 3 strata *N. T. Mastini.*
 1769. Cupid subduing Centaur, agate-onyx of 2 strata *Walther.*
 1770. Leda and the Swan, agate-onyx of 3 strata *Pichler.*
 1771. Apollon, agate-onyx of 2 strata *Pichler.*
 1772. Castor and Pollux, agate-onyx of 2 strata *N. T. Mastini.*
 1773. St. George and the Dragon, agate-onyx of 2 strata (broken) *Girometti.*
 1774. Faun and a Stork, and Cupid and the Butterfly, double cameo, agate-onyx of 3 strata *N. T. Mastini.*
 1775. A Dying Hero, agate-onyx, of 2 strata *Raviel.*
 1776. A Faun, Oriental cornelian *Pichler.*
 1777. Faun and Nymph, agate of 3 strata *Pichler.*
 1778. Venus or Galathea, Oriental sardonyx *Pichler.*
 1779. Cupid subduing Centaur, cornelian *Brown.*
 1780. Psyche, golden cornelian *Pichler.*
 1781. Bust of Midas, sardonyx *Pichler.*
 1782. Hector leaving his family, fair sardonyx *Beltrami.*
 1783. Ceres in a Car, sardinian cornelian *Pichler.*
 1784. Josephine as Ceres, yellow topaz *Pichler.*

1785.	Venus and Cupid, chalcedony	<i>Mansueti.</i>
1786.	Cupid as a Musician, golden cornelian	<i>Pichler.</i>
1787.	Venus in the Bath, amethyst	<i>Pichler.</i>
1788.	Venus' toilet, cornelian	<i>Loggan.</i>
1789.	A Syrian Bull, chalcedony	<i>Pichler.</i>
1790.	Mercury, cornelian (broken)	<i>Lies.</i>
1791.	Melancholy, yellow sapphire	<i>Cesati.</i>
1792.	Hebe, sardonyx	<i>Pichler.</i>
1793.	Bacchic Dancers, golden cornelian	<i>Cerbara.</i>
1794.	A Wolf, cornelian	<i>Doela.</i>
1795.	Bacchic Procession, sardonyx	<i>Mario da Pesca.</i>
1796.	Portrait of Rossini, cornelian	<i>Cerbara.</i>
1797.	Cupid, chalcedony	<i>Pichler.</i>
1798.	Portrait of Mecœnas, golden cornelian	<i>Calandrelli.</i>
1799.	Portrait of Louis XV., sardonyx	<i>J. Guay.</i>
1800.	Sappho and Thespis, cornelian	<i>Pichler.</i>
1801.	Admiration, cornelian, engraved with diamond	<i>Pichler.</i>
1802.	A Muse, Oriental garnet	<i>Berini.</i>
1803.	A Roman Dictator, Sardinian Chalcedony	<i>Pichler.</i>
1804.	Hercules (Farnese), Chalcedony	<i>Pichler.</i>
1805.	Omphale, Oriental sardonyx	<i>Pichler.</i>
1806.	Young Bacchus, pale sardonyx	<i>Dean.</i>
1807.	Portrait of Memmo, Patrician of Venice, Oriental sardonyx	<i>Marchant.</i>
1808.	Cupid, chrysopraz	<i>Pichler.</i>
1809.	Portrait of a Roman Consul, Oriental agate	<i>Froy.</i>
1810.	Bust of Homer, Oriental sardonyx	<i>Pichler.</i>
1811.	Portrait of Berini, by himself, light sardinian	<i>Berini.</i>
1812.	Scipio Africanus, smoked topaz	<i>Berini.</i>
1813.	A Bacchante, chalcedony	<i>Colombo.</i>
1814.	Madame Pompadour, golden cornelian	<i>Cesari.</i>
1815.	Mercury, Oriental cornelian	<i>Cerbara.</i>
1816.	A Muse, gray agate	<i>Cione.</i>
1817.	Jupiter, golden cornelian	<i>Pichler.</i>
1818.	Portrait of Rossi, golden cornelian	<i>Pozzi.</i>
1819.	The Countess of Lowitch, dark sardonyx	<i>Pichler.</i>
1820.	Canova, saphirine chalcedony	<i>Pozzi.</i>
1821.	Head of Medusa, onyx of three strata.	<i>Pichler.</i>
1822.	Prince Murat, fair Sardonyx.	<i>Pichler.</i>
1823.	Head of a Sabine, onyx of 3 strata.	<i>Rega.</i>

1824.	Bust of Bonaparte when 1st Consul, onyx of 3 strata.	
		<i>M. Santarelli.</i>
1825.	Bust of Agrippina, jasper-onyx of 2 strata	<i>Jeuffroy.</i>
1826.	Bust of Augustus, agate-onyx of 2 strata	<i>Cerbara.</i>
1827.	Psyche, agate-onyx of 3 strata (broken)	<i>Pichler.</i>
1828.	Head of Hippocrates, jasper-onyx of 2 strata	<i>Walther.</i>
1829.	Niobe, agate-onyx of 2 strata	<i>Talani.</i>
1830.	Head of Hippocrates, jasper-onyx of 2 strata	<i>Walther.</i>
1831.	Bust of Paris, agate-onyx of 3 strata	<i>Morelli.</i>
1832.	The Empress Josephine, agate-onyx of 3 strata	<i>Morelli.</i>
1833.	Head of Hercules, agate-onyx of 3 strata	<i>Walther.</i>
1834.	The Empress Catherine II. agate-onyx of 3 strata	<i>Pichler.</i>
1835.	The Death of Alexander, do. do.	<i>Pichler.</i>
1836.	Bust of a Vestal, onyx of 4 strata	<i>Morelli.</i>
1837.	Bust of Alexander, agate-onyx of 2 strata	<i>Morelli.</i>
1838.	Head of Alexander, do. 3 do.	<i>A. Amastini.</i>
1839.	Young Augustus, do. 3 do.	<i>Morelli.</i>
1840.	A Bacchante, do. 3 do.	<i>Malatesta.</i>
1841.	Bust of Lord Canning, do. 2 do.	<i>Girometti.</i>
1842.	Bust of a Prelate, do. 2 do.	<i>Jeuffroy.</i>
1843.	Bust of Cleopatra, do. 2 do.	<i>Alex. da Frezzo.</i>
1844.	Bust of Jupiter, do. 3 do.	<i>Cerbara.</i>
1845.	Head of Medusa, do. 3 do.	<i>Amastini.</i>
1846.	Head of Cicero, do. 2 do.	<i>Capparoni.</i>
1847.	Bust of Augustus, green jasper	<i>Cocchi.</i>
1848.	George III. King of England, agate-onyx of 4 strata	<i>Hecker.</i>
1849.	Prince Poniatowski, agate-onyx of 2 strata	<i>J. A. Talani.</i>
1850.	Bust of Omphale, do. 3 do.	<i>Dorelli.</i>

INDIAN CARVED STONES FROM THE COLLECTION
OF C. S. GUTHRIE.

1851.	Oval Cup, with pointed ends on a foot carved from a solid carbuncle (garnet), 1 in. deep, length $3\frac{1}{2}$ by 2 in.
1852.	Circular Cup and Cover, carved with leaves, almandine (broken). Size of cup, $1\frac{1}{2}$ deep, diam. 2 in.
1853.	Circular Cup and Cover, fluted almandine. Size of cup, $1\frac{3}{4}$ in. diameter, $\frac{3}{4}$ in. deep.
1854.	Oval Cup, carved with leaves, almandine. Size, $1\frac{7}{8}$ in. long, $1\frac{3}{4}$ in. wide, $\frac{7}{8}$ in. deep.
1855.	Circular Cup, with projecting handle, carved with leaves. Diameter $1\frac{3}{4}$ in. by $\frac{7}{8}$ in. deep, and a cover of almandine.

1856. Oval Cup $1\frac{3}{4}$ in. long by $1\frac{1}{2}$ in. wide, $\frac{3}{4}$ in. deep; cover and stand in almandine

1857. Oval Cup and Cover, carved with leaves, of orange coloured sard, $1\frac{7}{8}$ long, $1\frac{1}{2}$ in. wide, 1 in. deep.

1858. Oval Cup and Cover, and Plateau, ribbed of orange chalcedony. Size altogether, $2\frac{1}{8}$ long, $1\frac{5}{8}$ in. wide, $\frac{3}{4}$ in. deep.

1859. Circular Cup, with leaf base, of amber coloured sard, $2\frac{1}{2}$ in. diameter, 1 in. deep.

1860. Circular plateau of Oriental chalcedony, clouded. Diameter $4\frac{3}{8}$ in., $\frac{3}{8}$ in. deep.

1861. Circular plateau of white opaline jade. Diameter, $6\frac{1}{8}$ in., deep, $\frac{1}{2}$ in.

1862. Oval Plateau, inlaid with fine gold scrolls and leaves, and set with diamonds, rubies, and emeralds, flower underneath. Length, $5\frac{1}{4}$ in., breadth $3\frac{7}{8}$ in.

1863. Thumb Ring, of Oriental cornelian, white and red.

1864. Dagger Handle, of green jade, carved with leaves and flowers

1865. White jade Sword Handle, carved with chrysanthemums and leaves.

1866. Square swivel Seal of black jasper, engraved with Arabic inscription.

1867. Variegated Sardonyx, carved in form of a fruit, with leaves and flowers. Chinese.

1868. Snuff Bottle, carved in Oriental mocha stone, curious on account of its extreme thinness.

1869. Antique Bust of Bacchus in chalcedony sapphirine. From the Herz Collection.

Contributed by Mr. S. Kynaston Mainwaring.

1870. Pair of cut rock crystal Candlesticks, with silver gilt and chased bases.

SECTION P.

TEXTILE FABRICS.

(TAPESTRY).

Contributed by Mr. J. Scott Banks.

1871. A splendid piece of Gobelins Tapestry, subject, Amphitrite drawn in triumph by Neptune. Height 16 ft. by 26 ft.
 1872. Two Side Pieces or Borders, with figures and scrolls, animals, fruit and flowers.

Contributed by Mr. W. Dammett.

1873. Five pieces of Tapestry, illustrating a Welsh Wedding, said to be of the time of Edward I. Presented to Mr. Gwyn, Secretary at War, by Queen Anne. Subjects:—Bundling. The Wedding. Returning from Church. The Festivities, and Dance. A Fight.

Contributed by S. Kynaston Mainwaring.

1874. Portière of Tapestry. Subject:—“The Woman taken in Adultery,” with elegant border of scrolls, figures, &c.

Contributed by the Duke of Westminster.

1875. Spanish Coverlet, handsomely embroidered with gold, in scrolls, leaves, and birds on blue velvet, 10 ft. by 7 ft.
 1876. Spanish Coverlet, handsomely embroidered with birds and animals. The imperial eagle in the centre, on blue velvet. 7 ft. by 6.

Contributed by Captain Leigh.

1877. Two needle-work Pictures by Miss Linwood, of Tigers, one walking, the other couchant.

Contributed by Miss Lloyd of Tyn-Rhyd.

1878. Piece of 18th century Brocade, flowers on a green ground.
 1879. Ditto, with red flowers on a silver ground.

Contributed by Mrs. Jas. Marke Wood.

1880. Two pieces of Persian Embroidery.

Contributed by Mrs. R. H. Wyatt.

1881. A lace Lappet of fine work.

Contributed by Mr. Philip Henry Howard, of Corby.

- 1882. A purple velvet Cope, with orphrey and hood of plain cloth of gold. The double pile of the velvet is wrought into a rich pattern, and probably Genoese. All velvet of a double pile is very rare and noteworthy. 16th century Italian.
- 1883. Cope of crimson Velvet, powdered with fleur-de-lis and cherubims, the hood and orphrey richly embroidered with saints. 16th century.
- 1884. Cope of Cloth of Silver, worked in coloured silks, on the hood is represented the Nativity.
- 1885. Chasuble of purple brocaded Silk, on the orphrey is represented the Crucifixion.
- 1886. Chasuble of Silk Brocade, on the orphrey is the Crucifixion.
- 1886*. Chasuble of Flemish crimson gold Brocade. The orphrey is worked with the Crucifixion, beneath which stands the Blessed Virgin Mary, and lower still, St. John; English orphreys, 16th century.
- 1887. Chasuble of white Silk, embroidered.
- 1888. Super Humerale or Scarf for the deacon at mass, or the priest at benediction, richly wrought with gold flowers and birds, of the time of Henry VII.
- 1889. Portions of an Antependium. The Crucifixion in the centre, with a kneeling figure on each side of Ralph Neville, Earl of Westmoreland, and his Countess, and their retinue. Arms of the Stafford family, &c. Temp. Henry VII.
- 1890. A purple brocaded silk modern shaped Chasuble, the back of which shows a remarkably fine orphrey, figured with the circumcision of Our Lord, done in a large bold manner, and in very effective tapestry stitch embroidery, heightened by gold shading. Flemish, 17th century.
- 1891. Piece of ancient Brocade. The Annunciation. 15th century.
- 1892. Piece of ancient Brocade. St. Catherine. 15th century.

Contributed by Sir W. Drake, F.S.A.

- 1893. Altar Frontals of green silk, with the Ascension embroidered in a rayed medallion. The scrolls and pattern are appliqués of yellow, red, and white. Italian work. 16th century.
- 1894. Altar Frontal of red satin, with linen appliqué, and coloured silk embroidery. The gold fringe is remarkable. Italian. Early 16th century.

1895. Altar Frontal of point lace, worked partly in gold thread, large scroll pattern. Italian work. 16th century.

Contributed by Mrs. Pilkington.

1896. Siberian. Made by the exiles of the Russian nobility.

1897. French Handkerchief, showing Points d'Alençon, English point, handkerchief, rose and thistle pattern.

1898. Chilian (Spanish), fan pattern, Honiton point lace.

1899. Fablier, Honiton application with point border.

1900. Flounce. English point. Link and Guipure pattern.

1901. Fichu of black Silk. Guipure. Made by the workers of Auvergne, France.

1902. Chilian peasant Lace.

1903. Collar of Rose point.

Contributed by Mrs. Warren Peacock.

1904. A piece of Venetian Lace.

1905. A Pocket Handkerchief of Brussels Lace.

Contributed by Miss Lloyd, of Tyn-Rhyl.

1906. Specimens of Lace arranged on velvet.

1907. Three pairs of Gloves, with embroidered tops. Time of James I.

1908. Four Needle-work Bands.

1909. Seven pieces of Embroidered Work in gold and colours of the 17th century.

1910. Three Purses and a Pincushion.

Contributed by Mr. Beirne, worked by the Misses Beirne.

1911. The Divorce of Catherine of Arragon, 5 ft. in width by 5 ft. 5 in. in height.

1912. Mary Queen of Scots mourning over the body of Douglas, 5 ft. 9 in. by 4 ft. 7 in.

1913. Cromwell's Children interceding for the Life of Charles the First, 3 ft. 7 in. by 4 ft. 5 in.

1914. Charles the First bidding Adieu to his Children on the eve of his Execution, 3 ft. 7 in. by 4 ft. 3 in.

Contributed by Miss Alice Rae.

1915. Piece of Embroidery, worked in silks on serge by the Contributor.

Contributed by Mrs. George Rae.

1916. Old embroidered Flounce worked in red silk on linen. From the Island of Crete.

1917. Old embroidered Flounce, worked in red silk on linen. From the Island of Crete.

1918. Female Figure worked in crewels on linen, by the Contributor.
 1919. Three pieces of Embroidery, worked in crewels on linen, by the Contributor.

Contributed by Mrs. Gray Hill.

1920. Early German work on Linen. 14th century.
 1921. French Apron. Louis XV. period.
 1922. Richly-worked Table Cloth, from Tanina.
 1923. Russian Towel, embroidered in red silk.
 1924. Turkish divan Valence, in silks on blue satin.
 1925. Bridal Veil from Damascus, embroidered in gold and white.
 1926. Persian Cushion Cover, massively embroidered in coloured silks.
 1927. Turkish Cushion Cover, in shaded pink silk on white muslin.
 1928. Persian Cushion Cover in pale shaded colours.
 1929. Indian Table Cover, in colours on orange satin ground.
 1930. Modern Embroidery, in filoselles, Persian floral design.
 1931. Modern Crewel work on crash. Queen Anne period.

ROYAL SCHOOL OF ART—NEEDLEWORK EXHIBITION, SOUTH KENSINGTON.

1932. Coverlet worked in silk.
 1933. Mantel Valance. Flowers in silk and crewels on velvet.
 1934. Mantel Valance. Flowers in silk on hop-sacking.
 1935. Five Sofa Backs.
 1936. Four Chair Back Covers.
 1937. Small Table Cover, silk embroidery.
 1938. Chair Seat and Back; Appliqué on satin.
 1939. Three Panels of Screen on satin.
 1940. Figure for cabinet. Design by Walter Crane.
 1941. Two specimens of Needlework.
 1942. Specimen in Crewel work to be applied for dado of curtain or room.

SECTION Q.

MINIATURES.

Contributed by Mr. D. Bromilow.

TWENTY-ONE MINIATURES, Portraits of the Beauties of the Court of King Charles the Second.

Copied from the originals at Windsor, by Murphy, painter in Ordinary to Her Royal Highness Princess Charlotte, by whose command they were executed, but before they were completed the Princess died, and the artist's labour for three years was unrequited as the miniatures were returned. Sir Gerard Noel immediately purchased the whole set (sixteen in number), and added others to complete the original design. Lady Noel survived her husband, and, dying in 1867, bequeathed them to her niece, who sold them to the present owner.

The Windsor Beauties are :—

- 1951. Barbara Villiers, Duchess of Cleveland.
- 1952. Frances Stuart, Duchess of Richmond.
- 1953. Elizabeth Percy, Duchess of Somerset.
- 1954. Elizabeth Wriothesley, Countess of Northumberland.
- 1955. Emilie de Nassau, Countess of Ossory.
- 1956. Elizabeth Hamilton, Countess of Grammont.
- 1957. Anne Digby, Countess of Sunderland.
- 1958. Susan Armine, Lady Bellasis.
- 1959. Elizabeth Brooke, Lady Denham.
- 1960. Henrietta Boyle, Countess of Rochester.
- 1961. Anne Hamilton, Countess of Southesk.
- 1962. Mrs. Middleton.
- 1963. Mrs. Nott.
- 1964. Miss Lawson.

To these were added by command of the Princess Charlotte :—

- 1965. Catherine of Braganza, Queen of Charles II.
- 1966. Louis de Queroualle, Duchess of Portsmouth.
- 1967. Nell Gwynn, from the picture belonging to General Grosvenor.

And by desire of Sir Gerard Noel the following were added subsequently :—

- 1968. The Countess of Chesterfield, from the picture at Narford.
- 1969. Lady Falmouth, from the picture at Althorp.

1970. The first Duchess of Devonshire, sister of Lady Chesterfield, from the picture at Hardwick.
 1971. La Belle Jennings (Duchess of Tyrconnell) from the picture at Althorp.

These miniatures are arranged in two mahogany cases, accompanied by Biographical Memoirs by Mrs. Jameson, Lond. 1833.

Contributed by Mr. P. Henry Howard, of Corby.

1972. Portrait of Barbara Musgrave, wife of Thomas Howard, died 1732, *in oil*.
 1973. Henry Frederick, Earl of Arundel, 1608—1652. *Samuel Cooper*.
 1974. Henry Howard, Esq., of Corby Castle, author of the "Howard Memorials," *on ivory*. *Samuel Shelley*.
 1975. The Honble. Maria Archer, wife of Henry Howard, Esq., of Corby. *Samuel Shelley*. *In gold case*.
 1976. Henry Howard, 6th Duke of Norfolk, died 1684. *T. Flatman*.
 1977. Charles, 2nd Duke of Norfolk, in the costume of the 16th century, signed and dated, N.H. 1767. Enamel by Nathaniel Hone, R.A., 1746—1815.
 1978 to 1982. Five Portraits unnamed.
 1983. Frances Scudamore, second wife of Charles 2nd Duke of Norfolk. Enamel by *C. F. Zincke*.
 1984. Sir Henry Auddley, of Brerechurch, Essex, Sir Thomas Auddely of Dagenham, Essex, died 1697.
 1985. Sir Wilfred Lawson, Bart., *on ivory by R. Cosway, R.A.*
 1986. Thomas Howard, 3rd Duke of Norfolk, died 1554; father of the celebrated Earl of Surrey, on panel. *Holbein*.
 1987. Thomas Howard, 4th Duke of Norfolk, 1536—1572; son of Henry, Earl of Surrey, who was unjustly executed by order of Henry VIII., 1547. Being attainted of high treason for his efforts on behalf of Mary Queen of Scots, he was beheaded by order of Elizabeth, in 1572. *Sir Antonio More*.

1988. Portrait of the Comtesse de Beaufort, an Italian lady.
 1989. Miniature of P. J. Canning Howard, son of the present Mr. Howard. *Morseman*.

Contributed by Mr. J. W. Safe.

1990. Miniature portrait of James II. aged 19 (as engraved by Hollar). *Attributed to Cooper*.

Contributed by Messrs. Hunt and Roskell.

1991. A miniature of Cromwell. An old copy from an original picture.

1992. A miniature of Ninon de l'Enclos.
 1993. A miniature, ascribed to Petitot, painted in enamel on copper.
 1994. A miniature of the late Duchess of Kent. *Paul Fischer.*
 1995. A miniature of Wesley, painted in enamel. *Grimaldi.*

Contributed by Mr. W. W. Wynne, of Peniarth.

1996. Miniature portraits of Jane Viscountess Bulkeley of Peniarth, obt. 1765.
 1997. Miniature, W. Wynn, Esq., of Wern and Peniarth, obt. 1796.
 1998. Miniature, E. Evans, Esq., of Penrhyn, *C. of Caernarvon.*
 1999. Miniature, William Wynne, of Peniarth, 1774—1834.

Cosway.

1999.* Curious Wax Bust (coloured) of Lewis An^{rw}oyl, Esq., of Park, Merionethshire, born 1596. *See Montgomeryshire Collection Vol. ix., page 357.*

Contributed by Mr. Anthony Hutton.

2000. Tortoiseshell Cabinet, the drawers containing fine enamel paintings and miniatures.

Contributed by Rev. Canon Cunliffe.

2001. Miniature of the Rev. Canon Cunliffe, Vicar of Wrexham. *Robertson, 1826.*
 2002. Ditto of Mrs. Cunliffe. *Robertson, 1826.*

Contributed by Mr. Joseph Rawlings.

2003. Miniature portrait of a Gentleman. *Cosway.*

Contributed by Mr. W. B. Buddicom.

2004. Miniature portrait of Miss Lloyd of Tyn-Ryhl. *Fragonard.*
 2005. Mary Queen of Scots. *Oliver.*
 2006. Miss Bertie. *Madame Le Brun.*
 2007. Queen Elizabeth. *Isaac Oliver.*
 2008. Earl of Essex, Governor of Denbigh Castle.

Contributed by Mr. Theodore Martin.

2009. Four portraits, small size, by *Howard*, formerly the property of Flaxman :—
 James Watt.
 William Hayley, the poet.
 Flaxman.
 Flaxman's Wife.

Contributed by Mrs. Warren Peacock.

2010. A case containing miniatures of—
 The Honourable Frederick West.
 The Honourable Mrs. Frederick West.
 Lady Georgiana West.
 Mrs. Lomax. *Cosway.*
 Mr. Lomax.

Contributed by Sir Antonio Brady.

2011. Miniature portrait of a Lady, signed “J. S. 1769.” *J. Smart.*

Contributed by Mr. Phillip B. Davies Cooke, Owston, Doncaster.

2012. Lady Coventry, wife of Lord Keeper Coventry.
 2013. Dorothy, Lady Pakington, daughter of Lord Coventry.
 2014. Jane Countess of Kingston, and Mrs. Walcott. *Gryme*, of Paris.
 2015. The Lady Helena Rawdon, Countess of Mountcashel, died 27th May, 1792. *Hogarth.*
 2016. Helena Countess of Kingston, and George III. Earl of Kingston. *Cosway.*
 2017. Philip Puleston, Chamberlain of North Wales.
 2018. Lady Charlotte Fitzgerald, sister of the first Marquis of Hastings, died 1834.
 2019. The Lady Helena Caroline Cooke. *H. Collen.*
 2020. Phillip Davies Cooke, and Phillip B. Davies Cooke. *W. Egley.*
 2021. Miss Frances Puleston.
 2022. Sarah Margetson Countess of Bessborough, died 1733. This picture belonged to Miss Ponsonby, one of the Ladies of Llangollen.

Contributed by Mrs. Naylor Leyland.

2023. Mary Stuart Queen of Scots. *Ascribed to Nicholas Hilliard.*

Given by Mary to one of her maids of honour on the occasion of her marriage, from whom it descended to her grandson, the second and last Earl or Middleton, who died 1695. He gave it to his god-daughter, Elizabeth Dicconson, daughter of the Steward of the household of James II., and the grandmother of the late Charles Scarisbrick, Esq., Lancashire, to whom this portrait descended. On his death, it came into the possession of his daughter, Mrs. Naylor Leyland.

Contributed by Mr. Chas. Bowyer.

2024. Portrait of a Gentleman unknown, of the time of Oliver Cromwell. *Artist unknown.*
 2025. Portrait of a Gentleman in military costume, signed J. S., 1790. *J. Smart.*
 2026. Portrait of a Gentleman. Enamelled on copper.

2027. Portrait of Christiana De Neofville, dated 1713. On copper.
2028. Portrait of Theodoor van Snakenburg, dated 1743. *H. Vander My.*
2029. Portrait of Arnold Houbraken the artist, born in 1660.
2030. Portrait of J. Lambrechts, born 1640.
2031. A View near Naples (picture oil colour). *R. Wilson.*
2032. Miniature, portrait of Mr. Burgoyne, painted in 1802. *J. Comerford.*
2033. Miniature portrait of an old Gentleman. *Signed J. Comerford, 1800.*

Contributed by Mr. W. Dew.

2034. Miniature of the Duke of Wellington. *H. Bone.*

Contributed by Mr. J. Moreton Wood.

2035. Miniature of Edmund Burke. Enamel. *Ozias Humphrey.*
2036. Miniature of Edmund Burke. *Sir Joshua Reynolds, P.R.A.*

Contributed by Mr. F. Smith, Chester.

2037. Small painting on vellum, "The Entombment." Found in an old house in Anglesea, with carved frame, with emblems of the cross, &c.

VARIOUS.

Contributed by R. Jasper-Moore, Linley Hall.

2038. Model of the Lead Mining District of South Shropshire, which obtained a prize medal in the Exhibition of 1862.

Contributed by Mrs. Yorke, of Erddig.

2039. A Harp Lute of the 18th century, London make.

Contributed by Mr. S. Kynaston Mainwaring.

2040. Crystal glass Cup and Cover, triangular shape, engraved with amorini, flowers and inscriptions. French.

2041. Pair of German engraved glass Goblets, arms in front, gilt edges.

2042. Three German Wine Glasses, finely engraved with arms and scrolls.

2043. Pair of German Goblets, with portraits of the Prince and Princess of Orange.

2044. German glass Goblet, with coat of arms (broken).

2045. Large Dutch glass Goblet, engraved with a man and arms of various States.

Contributed by Mr. Fisher.

2046. Scent Bottle of white Bristol glass, enamelled flowers, and inscribed "E. Seymour, 1785," silver gilt mount

SOUTH KENSINGTON MUSEUM.

Some very important and choice objects are forwarded from the Museum of Art, which are contained in four cases in the Central Hall. Each work has a descriptive label attached.

2048. CASE A contains Metal Work, Silversmith's Work, Watches, Clocks, &c. — Italian, Spanish, German, Portuguese, English, Russian, &c.

2049. CASE B contains Enamels — Cloisonné, Champlevé and painted, Anglo-Saxon, Rhenish, Byzantine, French, German, English, Chinese, Persian, Russian, &c., of the 11th, 12th, 13th, 14th, 16th, 17th, 18th, and 19th centuries.

2050. CASE C contains Carvings in wood, ivory, Marqueterie, Musical Instruments, &c., Italian, Spanish, French, English, Chinese, Japanese, &c.

2051. CASE D contains Majolica—specimens of the following: Gubbio, Castel-Durante, Urbino, Faenza, &c., Hispano-Moresco, &c.

PAINTINGS BY THE OLD MASTERS.

ITALIAN, SPANISH AND FRENCH.

The Executive Committee do not hold themselves responsible for the correctness of the names of Painters to whom the Pictures are assigned. In every case the name is that given by the Contributor.

PALMA (IL VECCHIO), c. 1484—c. 1548.

CONTRIBUTOR.

1. Holy Family, with Elizabeth and
the Infant St. John - - - - - *Mr. Reginald Cholmondeley.*
2. Still Life - - - - - *VELASQUEZ, 1599—1660.*
3. The Resurrection - - - - - *GIORGIONE, 1477—1511.*
4. Landscape - - - - - *ZUCCARELLI (L., R.A.), 1702—1788.*
5. The Supper at Emmaus - - - - - *BONIFACIO (VENEZIANO), 1491—1553.*
6. Vision of a Pope. - - - - - *TIEPOLO (G. B.), 1692—1769.*
7. A Scriptural Battle. - - - - - *POLLAJUOLO (A.), 1426—1498.*
8. An Archbishop. - - - - - *CRIVELLI (C.), b.—d. cir. 1500.*
9. Portrait of a Lady (Signorade Crombach) - *BRONZINO (ALESSO. ALLORI), 1535—1607.*
10. Holy Family - - - - - *MORONI (G. B.), 1528—1578.*
11. Portrait of a Young Man - - - - - *BASSANO (LEANDRO), 1558—1623.*
12. Portrait of an Old Man - - - - - *ANTONELLO DA MESSINA, c. 1414—c. 1496.*
13. Head of Christ - - - - - *The same.*

CONTRIBUTOR.

JAN BELLINI, 1426—1516.

14. Portrait of a Gentleman - - - - - *The same.*

CAMPIDOGLIO (M. A.), 1610—1670.

15. Peaches - - - - - *The same.*

FRA BARTOLOMEO, 1469—1517.

16. A Vision—The Madonna appearing to a Saint - - - - - *The same.*
Receptacles for reliques over and below the picture.

MURILLO, 1613—1682.

17. Head of our Saviour - - - - - *The same.*

PALMA (IL VECCHIO), c. 1480—c. 1548.

18. Sketch of the Adoration - - - - - *The same.*

ZURBARAN (FRANCIS), 1598—1662.

19. Head of a Monk - - - - - *The same.*

CAMPIDOGLIO (M. A.), 1610—1670.

20. A Barn-door Cock - - - - - *The same.*

JACOPO BELLINI.

21. Portrait of Dante Alighieri - - - - - *The same.*

BORGOGNONE (JACOPO), *circa* 1500.

22. Madonna and Child - - - - - *The same.*

BRONZINO (AGNOLO), 1535—1607.

23. Portrait of a Lady - - - - - *The same.*

FRAGONARD (H.), 1732—1807.

24. A Girl dancing - - - - - *The same.*

ZURBARAN (FRAS.)

25. A Study of Dogs - - - - - *The same.*

GREUZE (JEAN-BAPTISTE), 1726—1805.

26. A Lady supplicating a Bishop - - - - *The same.*

27. Two Children of the French Royal Family
CARLO DOLCI, 1616—1686.

28. Head of a Magdalen - - - - - *Mrs. Andrew.*

GREUZE, 1726—1805.

29. Children with birdcage - - - - - *The same.*

CLAUDE LORRAINE, 1600—1682.

30. Landscape with figures and sheep - - - *The same.*

BOUCHER, 1704—1770.

31. "Belle comme une Rose" - - - *Mr. W. B. Buddicom.*

CONTRIBUTOR.

POUSSIN, 1594—1665.

32. Landscape - - - - - *Mr. W. Cornwallis West.*
TINTORETTO, 1512—1594.

33. Portrait of a Venetian General who com-
manded the Galleys at Lepanto *Lord Clarence Paget.*
GALASSI (GALASSO), 1380—

34. Christ in the Garden - *Count Luigi Alberto Lolli of Ferrara.*
CLAUDE LORRAINE, 1600—1682.

35. Landscape with figures - - - - - *Mrs. Andrew.*
SASSO FEERATO, 1605—1685.

36. The Virgin and Child - *Mr. P. H. Howard, of Corby Castle.*
From the collection of Cardinal Erskine, copied with some slight alterations
from Raphael's "Madonna di Foligno."

ITALIAN SCHOOL.

37. Portrait of Henry Benedict Stuart, Cardinal
York, b. 1725, d. 1807, and given by
himself to Mr. Canning - - - - - *The same.*
JACOPO DA EMPOLI, 1554—1640.

38. Christ before Pilate, led by soldiers,
holding a reed in his hands which are
bound - - - - - *Capt. Egerton Leigh.*
Purchased at Florence.
BRONZINO, 1535—1607.

39. Holy Family - - - - - *The same.*
VLANI (Domenico Maria of Bologna), 1670—1716.

40. St. Francis Xavier - - - - - *Mr. J. F. Jesse.*
SIMON VOUET, 1582—1631.

41. The Finding of Erichonius - - - - - *The same.*
FRANCIA, 1450—1517.

42. Virgin and Child - - - - - *The same.*
Exhibited at Burlington House, 1873.
SCHOOL OF RAPHAEL.

43. Virgin and Child, small - - - - - *The same.*
CORRADI (OCTAVIO), d. 1643.

44. Two Cherubs - - - - - *The same.*
CARLO MARATTI, 1625—1713..

45. The Nativity - - - - - *The same.*
GUIDO RENI, 1575—1642.

46. Magdalen - - - - - *The same.*

CONTRIBUTOR.

SASSO FERRATO, 1605—1685.

47. A Woman and Child - - - - - *The same.*

UNKNOWN.

48. Danäe and the Shower of Gold - - - - - *The same.*

SPANISH SCHOOL.

49. A Monk imploring the Blessing of the Virgin and Child upon the people - - *Mr. Schmidt.*

ALONZO CANO, 1600—1676.

50. The Christian Martyr - - - - - *The same.*

JACOPO DA EMPOLI, 1554—1640.

51. Dwarf and Dogs of the Medici of Florence
The Duke of Westminster.

CASTIGLIONE, 1616—1670.

52. Cincinnatus called from the plough to defend Rome - - - - - *Mr. J. W. Safe.*

54. Garden Scene and figures - - - - - *Mr. Whitehall Dod.*

LANCRET, 1690—1743.

55. Garden Scene and figures (companion picture) *The same.*

VOUET, SIMON, 1582—1641.

56. The Finding of Erithonius the fourth King of Athens - - - - - *Mr. J. F. Jesse.*

POURBUS (Francis), 1540-1622.

57. John Digby, Earl of Bristol - - - - - *Mr. Schmidt.*

TIEPOLI, 1697—1770.

58. Adoration of the Magi - - - - - *Mr. J. W. Safe.*

GUIDO (attributed to), 1575-1642.

59. Santa Lucia - - - - - *The same.*

VELASQUEZ (attributed to).

60. Sketch with figures - - - - - *The same.*

GIORGIONE, 1478—1511.

61. Portrait of a Lady of the Morosini family at Venice, with her son - *Mr. W. Cornwallis West.*

BONIFAZIO, 1491—1553.

62. The Holy Family, with Tobias - - - - - *The same.*

BILIVERTI, 1576—1644.

63. Tobias and the Angel. - - - - - *The same.*

CONTRIBUTOR.

LUCA GIORDANO, 1629—1704.

64. Dives and Lazarus - - - - - *The same.*

TINTORETTO, 1512—1594.

65. A Venetian Senator - - - - - *The same.*

TITIAN (*after*)

66. Danäe - - - - - *The same.*

TIEPOLO, 1692—1769

67. A Venetian Scene with costume figures - *Mr. E. Peel.*

68. The same - - - - - *The same.*

GIOVANNI BATTISTA TIEPOLO, 1699-1770.

70. Adoration of the Magi - - - - - *The same.*

GUIDO (attributed to).

71. Santa Lucia - - - - - *The same.*

VELASQUEZ (attributed to).

72. A Sketch with many figures - - - - - *The same.*

SALVATOR ROSA, 1615—1673.

74. Sea Coast, with boats and figures *Mr. W. W. Wynne, of Peniarth.*

A. CARRACCI, 1560—1609.

75. Ecce Homo - - - - - *The same.*

ZUCCARELLI, 1710—1788.

76. Landscape and figures - - - *Sir Richard Brooke, Bart.*

77. Landscape and figures (the companion picture). *The same.*

MURILLO (Pero Gomez), 1613-1682.

78. Mulatto Servants of the artist - - - - - *The same.*

VENETIAN SCHOOL.

78. Mary washing the Saviour's feet. *Mr. Townshend Mainwaring.*

GUIDO RENI, 1575—1642.

79. Study for the picture of Aurora, in
the Rospigliosi Palace at Rome *Mr. S. K. Mainwaring,
of Oteley.*

GAROFALO, 1481—1559.

80. Holy Family - - - - - *The same.*

CARLO CIGNANI, 1628—1719.

81. Magdalene - - - - - *The same.*

CIRO FERRI, 1634—1689.

82. Noli me tangere - - - - - *The same.*

SPAGNOLETTA, 1589—1656.

83. David playing before the Ark - - - - - *The same.*

RAPHAEL.

84. Valerio Vincentino - - - - - *Mr. J. Edgar Boehm.*

TITIAN

85. Vincentino il bello, uncle of Valerio Vincentino *The same.*

ZUCCARELLI (Andrea), 1660—1741.

86. Landscape with goats - - - - - *Hon. G. Kenyon.*

SALVATOR ROSA, 1615—1673.

87. Landscape, with figures in the foreground *Sir Robt. Cunliffe, Bart.*

88. Diogenes throwing away his cup - - - - - *The same.*

LUCA GIORDANO, 1632-1705.

89. Time unveiling Science - - - - - *The same.*

CORREGGIO (Antonio Allegri), 1493—1534.

90. Marriage of St. Catherine, from the Pedezzani Gallery, Florence *Mr. P. H. Howard, of Corby Castle.*

LUINI (Bernardino), 1460—1530.

91. St. Catherine and two Angels; from the Corsi Gallery at Florence - - - - - *The same.*

UNKNOWN.

92. Portrait of the daughter of Philip II. of Spain holding a marmoset or small monkey in her hands; married a Count of Savoy in 1585, died 1597 - - - - - *The same.*

GIORGIONE, 1478—1511.

92. Portrait of a Lady of the Morosini Family *Mr. Charles Bowyer.*
The same lady at a more advanced age, painted by the same master,
is represented in No. .

LUDOVICO CARRACCI, 1555—1619.

93. St. Francis asleep, visited by an angel playing a musical instrument - - - - - *The same.*

CLAUDE J. VERNET, 1714—1786.

94. A Shipwreck - - - - - *Sir Watkin Williams Wynn, Bart., M.P.*

CONTRIBUTOR.

TIEPOLO, 1692—1769.

95. Venetian Scene, with figures in costume. *Mr. Edmund E. Peel.*

TIEPOLO.

96. Venetian Scene *The same.*

GIULIO ROMANO, after RAPHAEL.

97. The Madonna di Foligno [ON SALE] - *Mr. Edw. Baker.*
A copy of the famous picture now in the Vatican. *From the Hooton Hall Collection.*

MONNOYER (J. B.), 1635—1699.

98. Flowers - - [ON SALE] - - *The same.*

CANALETTO.

99. The Marriage of the Doge of Venice with
the Adriatic - - - - - *Mr. Hugh Reveley.*

PANNINI, 1691—1758.

100. An Architectural Scene - - - - - *Mrs. Duff.*

MORONE (Giov. B.), 1528—1578.

101. Jean Goujon - - - - - *Comte de Montrichard.*

SALVATOR ROSA, 1614—1673.

102. Elijah fed by Ravens, 2 Kings, xvii. 6 - *The same.*

RAPHAEL SANZIO, 1483—1520.

103. St. Michael and the Devil - - - - - *The same.*

BONIFAZIO VENEZIANO, 1491—1553.

104. Congress of Science and Art - - - - - *The same.*
From the Manfrini Collection.

UNKNOWN.

105. A View of Tivoli - - - - - *The same.*

MURILLO (B. E.), 1613-1682.

106. The Assumption of the Virgin - - - - - *The same.*

VELASQUEZ, 1594—1660.

107. The Assumption of the Virgin - - - - - *The same.*

TITIAN, 1477—1576.

108. The Entombment - - - - - *Mr. Wm. Chaffers.*

SPANISH SCHOOL.

109. Landscape in Andalusia, with ruins of a
castellated villa in the distance - *Mr. T. L. Fitz Hugh.*

GERMAN, FLEMISH AND DUTCH.

UNKNOWN (FLEMISH SCHOOL).

110. An Architectural Landscape - - - *Mr. R. Cholmondeley.*
 DIETRICH, or DIETRICY, 1712—1774.

111. The Conjuror - - - - - *The same.*
 SUSTERMANS (JUSTUS), 1597—1681.

112. Portrait of a Spanish Princess - - - - - *The same.*
 VAN HUYSUM (JAN), 1682—1749.

113. Flower Piece - - - - - *The same.*
 VAN DYCK (SIR A.), 1599—1641.

114. Ignatius Loyola, founder of the Society of Jesus,
 or Jesuits - - - - - *The same.*
 CRANACH (LUCAS), 1472—1553.

115. The Crucifixion - - - - - *The same.*
 DE HEEM (JOHN DAVID), 1600—1674.

116. Fruit Piece - - - - - *The same.*
 VAN DER WERF (PETER), 1665—1718.

117. Three Italian Girls playing at the game of
 Moro - - - - - *The same.*
 DURER (ALBRECHT), 1471—1528.

118. Portrait of a Woman - - - - - *The same.*
 The picture is covered with a sliding panel, painted with a coat of arms.
 LINGELBACH (JAN), 1625—1687.

119. Landscape, with a Hawking Party - - - *The same.*
 MIERIS (W.), 1662—1747.

120. A Fruit Shop - - - - - *The same.*
 MABUSE (JOHN), 1499—*cir.* 1562.

121. Portrait of a Gentleman - - - - - *The same.*
 VAN DE VELDE (W.), 1610—1693.

122. Sea Piece and Shipping - - - - - *The same.*
 VAN DER HEYDEN (JOHN), 1637—1712.

123. Landscape - - - - - *The same*
 MIREVELT, 1567—1641.

124. Henry Frederick, Prince of Wales, eldest
 son of James I. - - - - - *Mr. George Drummond.*

CONTRIBUTOR.

MATSYS (QUENTIN), 1466—1531.

125. The Wife and Daughter of the Painter, with his own portrait in medallion in the corner - - - - -

The same.

TILBORGH, 1625—1678.

126. The Stadholder, with numerous Burgo-masters in a room at Antwerp hung with paintings - - - - -

The same.

MATSYS (QUENTIN), 1466—1531.

127. A Gentleman and Lady seated, and five children, with shields of arms on the table cover - - - - -

The same.

OSTADE (VAN), 1610—1685.

128. A Quarrel amongst Peasants - - - - - *Mr. T. Mainwaring.*
GILLEMIN, 1672.

129. Fruit Piece, with Cups, Lobsters, &c. - *Mr. Whitehall Dod.*
DE HOOGE (PETER), c. 1643—1708.

130. Interior, with a Lady playing a Guitar - *The same.*

MIREVELDT (SCHOOL OF).

131. Portrait of an Old Lady - - - - - *The same.*
UNKNOWN.

132. A Dutch Ship of War with sails bent and figures on deck - - - - - *The same.*

Has the arms of the City of Amsterdam and date 1613, on the stern, and also on a flag at mast head; and on a flag at end of bowsprit, VROOM.

DENNER (B.), 1685—1747.

133. Head of an Old Man - - - - - *Mr. J. Edgar Boehm.*
134. Head of an Old Woman - - - - - *The same.*

FRANKS (SEBASTIAN), 1573.

135. Dogs and Dead Game - *Mr. F. H. Joyce, Birmingham.*
BERGHEM, 1624—1689.

136. Landscape, with figures and cattle - - - - - *The same.*
VANLOO, 1705—1765.

137. The Sacrifice of Iphigenia - - - - - *Mr. W. C. Buddicom.*
RUBENS, 1577—1640, and SNYDERS, 1579—1657.

138. Atalanta chasing the Calydonian Boar - *Mrs. Andrew.*
JANSSEN (CORNELIUS), 1590—1665.

139. Archbishop Williams, Lord Keeper - - - - - *Lord Penrhyn.*

BRAKENBURG, 1649— .

140. A Dutch Interior, signed, dated, 1672 *Mr. H. S. Sandbach.*

VAN GOYEN, 1596—1656.

141. View of a Fortified Town - - - - - *The same.*

VAN DYCK, 1599—1641.

142. Sir Kenelm Digby - - - - - *Rt. Hon. W. E. Gladstone.*

LUCAS CRANACH, 1472—1552.

143. The Dead Christ, the Four Maries, and other figures - - - - - - - - - - - *The same.*

RUBENS AND SNYDERS.

144. Fruit and Poultry - - - - - - - - - - - *The same.*

RUYSDAEL (J.), 1625—1681.

145. Landscape - - - - - - - - - - - *The same.*

SCHWEIKARDT, 1746—1796.

146. A Masquerade on the Ice - *Mr. S. Kynaston Mainwaring.*

RAPHAEL MENGS (ANTHONY), 1728—1779.

147. St. Cecilia - - - - - - - - - - - *The same.*

HALS (FRANK), 1584—1666.

148. Portrait of Himself - - - - - - - - - - - *The same.*

VAN DYCK (SIR ANTHONY), 1599—1641.

149. Portrait of Inigo Jones - - - - - - - - - - - *The same.*

WYNANTS (JAN), 1600—1679, and WYNTRANCH.

150. Cottage and Landscape with figures and Poultry - - - - - *Sir Robert Cunliffe.*

HOLBEIN (HANS), c. 1490—1543.

151. Thomas Howard second Duke of Norfolk, Lord Treasurer - - *Mr. Philip H. Howard, of Corby Castle.*

LUCAS VAN LEYDEN, 1494—1533.

152. Portrait of himself - - - - - - - - - - - *The same.*

JAN (VELVET) BREUGHEL.

153. Small picture on copper, and village scene, and figures - - - - - - - - - - - *The same.*

F. (OR OLD) FRANCKS, 1544—1616, and

JAN (VELVET) BREUGHEL, 1569—1625.

154. The Coronation of the Virgin (*by Francks*), surrounded by a wreath of flowers (*by Breughel*) - *The same.*

VANDELVE (W.), 1610—1693.

155. English and Dutch Admirals saluting *Sir Antonio Brady.*

	TENIERS (D), 1582—1649.	CONTRIBUTORS.
156.	Sheep Shearing—a landscape and figures - - - - -	<i>The same.</i>
	TROYON, 1600—1650.	
157.	Cattle Piece - - - - -	<i>Mr. Edward Stanley Heywood.</i>
	MABUSE (JAN DE), c. 1492—c. 1562.	
158.	Virgin and Child - - - - -	<i>The same.</i>
	POURBUS THE YOUNGER (FRANCOIS), 1570—1622.	
159.	John Digby Earl of Bristol - - - - -	<i>Mr. C. Schmidt.</i>
	Sent by James I. to negotiate the marriage of Prince Charles with the Infanta of Spain, and on his return was created Earl, born 1580, died 1653.	
	TIELING (LUDWIG), 1650.	
160.	Noah's Ark, with numerous animals and figures in the foreground. <i>German school</i> - - - - -	<i>The same.</i>
	TENIERS (D.), 1610—1694.	
161.	A merry Boor playing on a Guitar, and a Woman Singing - - - - -	<i>Capt. Egerton Leigh.</i>
	KAREL (<i>Chevalier</i>) DE MOOR, 1656—1738.	
162.	A "Riposo"—A Child Asleep, his hand resting on a skull, illustrating "Youth and Decay." Signed <i>Moor</i> - - - - -	<i>The same.</i>
	From the Herringay Collection.	
	WOUVERMANS (W.)	
163.	Skirmish of Cavalry - - - - -	<i>Mr. E. Quailes, Birkenhead.</i>
	GLAUBER, 1656—1763. LAIRESSE (GER.) 1640—1711.	
164.	The Judgment of Paris, landscape by <i>J. G. Glauber</i> , figures by <i>Gerard Lairesse</i> - - - - -	<i>Mr. Fairfax Jesse.</i>
	PHILIP Roos (called ROSA DI TIVOLI), b. 1655—1705.	
165.	Ruins, with a Shepherd and Cattle - - - - -	<i>The same.</i>
	ISAAC MOUCHERON.	
166.	Landscape with Water and Figures - - - - -	<i>The same.</i>
	ALBERT CUYP, signed 1605.	
167.	Cattle in Landscape - - - - -	<i>The same.</i>
	SIR P. P. RUBENS.	
168.	The Brazen Serpent - - - - -	<i>Mr. Woodcock</i>
	A woman is being held up so as to look at the Brazen Serpent while a serpent is biting her arm.	
	A. VAN DIEPENBECK.	
169.	Wood Nymphs and Satyrs - - - - -	
	Groups of satyrs and nymphs gathering fruits in a garden.	

CONTRIBUTORS.

JOHN LE DUC, 1636—1695.

170. A Fencing School - - - - - *Mr. C. Bowyer.*

SUSTERMANS (JUSTUS), 1597—1681.

171. Portrait of a Sardinian or Spanish Prince
in blue dress, decorated with the
Order of the Annunziata, with a
crown by his side - - - - - *The same.*

SIR P. P. RUBENS, 1577—1640.

172. The Repentant Magdalen - - - - - *The same.*

SIR A. VANDYKE, 1596—1641.

173. Portrait of a Lady in a yellow dress - - - - - *The same*

W. VANDEVELDE, 1633—1707.

174. A Sea Breeze, *signed* - - - - - *The same.*

SIMON DE VLIEGER, 1612—1670.

175. A Sea Breeze, *signed* - - - - - *The same.*

OTHO MASSEUS, 1613—1673.

176. Natural History — representing butter-
flies, reptiles, and woodpecker - - - - - *The same.*

177. Natural History — representing butter-
flies and reptiles - - - - - *The same.*

N. BERGHEM, 1624—1683.

178. Landscape, with Cattle, &c. - - - - - *The same.*

CHARLES BREYDEL, 1677—1744.

179. The Hawking Party - - - - - *The same.*

JANSSEN (CORNELIUS).

180. Archbishop Williams, Lord Keeper - - - - - *Lord Penrhyn.*

BOTH.

181. Landscape, with rocks, waterfall, trees,
and figures - - - - - *Mr. S. P. Hope.*

FRANK HALS.

182. Man playing on a guitar - - - - - *Mr. V. S. Dugdale.*

183. A Woman singing and playing on guitar - - - - - *The same.*

VAN BALEN, 1560—1682, and VELVET BREUGHEL, 1560—1625.

184. A Holy Family, surrounded by Angels
and wreath of fruit and flowers - - - - - *Mr. A. F. Payne.*

TERBURG, b. 1608, d. 1681.

185. A Portrait of a Gambler - - - - - *The same.*

G. DOUW, 1613—1674.

186. The Toper - - - - - HONDEKOETER, 1583—1653.

187. Game and Poultry - - - - - *The Duke of Westminster, K.G.*
HOLBEIN.

188. Edward VI. - - - - - *The Earl of Denbigh.*
HONTHORST (GERARD), 1592—1660.

189. An Old Lady - - - - - VANDYCK, 1599—164.

190. Portrait of Sir Kenelm Digby *The Rt. Hon. W. E. Gladstone.*
CRANACH (LUCAS), 1472—1552.

191. A Sacred subject - - - - - *The same.*
RUBENS, 1577—1640.

192. Fruit and Poultry - - - - - " "
RUYSDAEL, 1625—1681.

193. Landscape - - - - - " "
RUBENS, 1577—1640.

194. Woody Landscape. *Sir Watkin Williams Wynn, Bart, M.P.*
VAN GOYEN, 1596—1656.

195. River-side View - - - - - *The same.*
METZU, 1665—1660.

196. Exterior, with man selling poultry and game - - - - - *Mr. Edmund E. Peel.*
RUBENS and SNYDERS.

197. Woody Landscape, with dogs and game " "
HOBBIMA, 1611.

198. Landscape, with trees and river - - - - - "
OSTADE (A. V.), 1610—1685.

199. Dutch Fishermen and Women on the Sea Beach - - - - - "
JANSSEN (CORNELIUS).

200. A Portrait of Elizabeth, Queen of Bohemia, daughter of James I. of England, sister of Charles I. - - - *Lady de Beauvoir.*

Born 1596, married Frederick, Count Palatine of the Rhine, mother of Prince Rupert and Sophia, the mother of George I. Died 1662. Very popular in England; called the "Queen of Hearts;" She died at Lord Craven's, Leicester House, North side of what is now Leicester Square.

JANSSEN (CORNELIUS), 1590—1665.
 201. Portrait of the Wife of a Burgomaster - *Mrs. Duff.*

NEEFS (PETER), 1570—1651.
 202. Interior of the Church of St. Jacques at Antwerp - - - - " "

PALAMEDES (STAEVARTS), 1607—1638.
 203. A Marriage Party—the figures by the artist - - - - SIR A. VANDYCK.

SIR A. VANDYCK.

204. Sir Kenelm and Lady Digby, with their son, (probably the eldest) - - - - Mr. Studley Martin.

LE DUC (J.), 1636—1695.
 205. J. Le Duc, signed J. L. D., 1664 - - Mr. Theodore Martin.

VANDYCK (SIR A.), 1598—1641.
 206. Sampson and Delilah - - - Comte de Montrichard.

HALS (FRANK), 1584—1666.
 207. Medora and Angelica - - - - The same.

DU JARDIN (CARL), 1640—1678.
 208. Judgment of Seleucus - - - - The same.

Seleucus ordered that if any of his generals were defeated they were to be deprived of their eyesight. His son was defeated, and, the father relenting, had one of his own eyes destroyed instead of one of his son's. The faces are all portraits of artists—Karl du Jardin, Rubens, Van Dyck, and Frank Hals.

VANDYCK (SIR A.), 1598—1641.
 209. Portrait of a Gentleman - - - - The same.

RAVESTEYN (JOHN VAN), 1580—1641.
 210. Distribution of Prizes - - - - The same.

MATSYS (QUENTIN), 1460—1529.
 211. The Clever Doctor - - - - The same.

BOEL (PETER), 1625—1680.
 212. One of the Elements—EARTH - - - - The same.

213. One of the Elements—WATER - - - - The same.

RUBENS (SIR P. P.), 1577—1640.
 214. Rubens's Confessor—a Monk - - - - The same.

HONDEKOETER (M.), 1636—1695.
 215. Cock, Hen and Pigeon - - - - The same.

CONTRIBUTORS.

DEROY, 1759—

216. Cattle Piece - - - - - *Comte de Montrichard.*

VANDERVELDE (AD.), 1639—1672.

217. Landscape with Noah's Ark, Animals, &c. - - - - - *The same.*

GELDER (PETER DE), d. 1655.

218. A King presenting a Shield to a General.
Signed by P. de Gelder, a pupil of
Rembrandt - - - - - *The same.*

PATENIER (JOACHIM), 1480—

219. A Grotesque Combat - - - - - *The same.*

220. A Kermes—Winter Scene - - - - - *The same.*

HOBBIMA, 1629—1699.

221. Landscape, with trees and river - - - - - *Mr. E. Peel.*

OSTADE (ADR. VAN), 1610—1685.

222. Dutch Fishermen and Women on the Sea
Beach - - - - - *The same.*

RUBENS, 1577—1640, and SNYDERS, 1579—1657.

223. Woody Landscape, with dogs and game - - - - - *The same.*

BRITISH DECEASED PAINTERS.

COPLEY (J.) 1737—1815.

224. Portrait of Richard Heber at the age of
13 years - - - - - *Mr. R. Cholmondeley.*

TURNER (J. M. W.) R.A., 1775-1851.

225. The Battle of the Nile - - - - - *The same.*

ROMNEY (GEO.) 1734—1802.

226. Portrait of Miss Farren, Countess of
Derby - - - - - *The same.*

WILKIE (SIR D.) 1785—1841.

227. Small full-length portrait of a Spanish
Prince, after Velasquez - - - - - *The same.*

MORLAND (GEORGE) 1763—1804.

228. A Huntsman in red coat, with horse and
hounds - - - - - *The same.*

DOBSON (W.) 1610—1647.

229. Portrait of Old Parr of Shropshire, died
at the age of 152 in 1635 - - - - - *The same.*

CONTRIBUTORS.

GAINSBOROUGH (T.)

230. Portrait of Thomas Pennant, Historian
and Antiquary - - - - - *The Earl of Denbigh.*

WILSON (R.) R.A., 1714.

231. The Summit of Cader Idris - - - - - *Mr. J. Fairfax Jesse.*

WRIGHT (JOSEPH), of Derby, 1734—1797.

232. View of a Lake - - - - - *The same.*

ROMNEY (GEORGE), R.A., 1734—1802.

233. Lady Hamilton - - - - - *The same.*

MORTIMER (J. H.) A.R.A. 1739—1779.

234. Banditti - - - - - *The same.*

CALCOTT (SIR AUGUSTUS W.), R.A., 1779—1844.

235. Windsor Castle, with Eton College in the
foreground - - - - - *The same.*

MULREADY (W.) R.A., 1786—1863.

236. Sancho Panza and the Duchess - - - - - *The same.*

LANDSEER (CHARLES) R.A.

237. View of Lisbon from the English Cemetery - - - - - *The same.*

WILSON (R.) R.A.

238. River Scene, and groups of fishermen in
the foreground - - - - - *Mr. T. L. Fitz-Hugh.*

SIR A. CALCOTT, R.A.

239. View between Bala and Dolgelley. *The Duke of Westmin-*
ster, K.G.

BONNINGTON (R. P.) 1801—1828.

240. View on the Coast of Normandy, with
children in the foreground - - - - - *The same.*

HARDING (J. D.)

241. View of the Lake of Uri, Switzerland - - - - - *The same.*

242. Waterfall in Wales, 1862 - - - - - *The same.*

J. M. W. TURNER, (R.A.)

243. Mouth of the Thames - - - - - *The same.*

J. F. HERRING.

244. Race-horse "Touchstone, 1831" - - - - - *The same.*

245. Race-horse "Pantaloons 1824" - - - - - *The same.*

SIR E. LANDSEER.

246. Head of a Retriever with wounded Mallard *The same.*

CONTRIBUTORS.

STUBBS.
 247. Race-horse "Mambrino, 1768" - - - - - *The same.*
 J. HOPPNER.

248. Portrait of General Grosvenor in uniform
of the Guards, temp. George III, c. 1800 - - - - - *The same.*
 J. M. W. TURNER, R.A.

249. Conway Castle - - - - - *The same.*
 J. S. COTMAN, 1783—1843.

250. Cave of Boscastle, Cornwall - - - - - *The same.*
 T. GAINSBOROUGH.

251. Portrait of Henrietta, Countess Gros-
venor - - - - - *The same.*
 STUBBS.

252. Mares and foals in a Landscape - - - - - *The same.*
 J. M. W. TURNER, R.A.

253. View of Dunstanborough Castle - - - - - *The same.*
 BENJAMIN BARKER, of Bath, 1769-1847.

254. Landscape with Sheep and Figures - - - - - *The same.*
 D. ROBERTS, R.A. 1796—1864.

255. View of Jerusalem - - - - - *The same.*
 FUSELI, 1742—1825.

256. Hotspur, Lord Mortimer and Owen
Glendower, in the house of the Ardeacon
of Bangor—Shakspeare, Henry IV.,
Act 3, Scene 1 - - - - - *Mr. H. R. Sandbach.*
 UNKNOWN.

258. Full-length Portrait of Judge Jeffries, *Mr. S. Yorke of Erddig.*
 UNKNOWN.

259. Catherine of Beryn (called the Mother of
Wales) - - - - - *The same.*
 UNKNOWN.

260. Lord Ellesmere in his robes, *temp. Elizabeth* - - - - - *The same.*
 ROMNEY, 1734—1802.

261. "Serena" - - - - - *Major Thurlow.*
 PHILLIPS, R.A., 1770—1845.

262. Lord Chancellor Thurlow - - - - - *Miss Thurlow.*
 HOGARTH.

263. Musical Party - - - - - *Sir W. W. Wynn, Bart., M.P.*

CONTRIBUTORS.

SIR JOSHUA REYNOLDS.

264. Lady Betty Foster in a cream coloured dress, grey hat, with blue ribbons and feathers. *From the Wynn Ellis Collection* - - - - - *Mr. Gray Hill.*

Lady Betty's second husband was William, 5th Duke of Devonshire, whose first wife was the celebrated Georgiana, Duchess of Devonshire. "Lady Elizabeth has the character of being so alluring, that Mrs. Wolroys told me it was the opinion of Mr. Gibbon no man could withstand her, and that she could if she chose to beckon the Lord Chancellor from his woolsack, in full light of the world, he could not resist obedience.—*Madame D'Arblay's Diary*, Vol. 5, p. 255.

SIGNOR TENDUCCI.

265. The Great Tenor Singer - - - - - *T. Gainsborough, R.A.*

For references to this person, see Dr. Burney's History of Music, Edition of 1789, Vol. 4, pp. 470, 497, 523, and 673; Humphrey Clinker, Smollett's Works, Bell and Daldy, 1866, p. 822.

R. WILSON, R.A.

266. View on the River Dee, at Eaton - - - - - *The Dean of Chester.*

GEORGE MORLAND—1792.

267. Wintry Scene, with an old man carrying wood, his wife and child approaching a cottage door - - - - - *Mr. Edmund E. Peel.*

268. Interior, with Post Boys and other figures - - - - - *The same.*

J. M. W. TURNER, R.A.

269. View near Tintagel, Cornwall - - - - - *The same.*

J. SCARLETT DAVIS.

270. Interior of St. Peter's at Rome [ON SALE] *Mr. Edward Baker.*

UNKNOWN.

271. Portrait of Captain Farmer, afterwards Sir George Farmer, Commander of the Quebec frigate - - - - - [ON SALE] - - - - - *The same.*

D. MACLISE, R.A., 1811—1872.

272. Portrait of Mrs. J. Scott Bankes and her Brother - - - - - - - - - *Mr. J. Scott Bankes.*

W. P. BRIGGS, 1793—1844.

273. Portrait of Lord Chancellor Eldon - - - - - *The same.*

"A portrait began in Dec. 1834, was now finished by Briggs. It represents him in great coat seated by a library table, on which appears a letter and an inkstand. . . . The letter appears franked by him, which was done upon the canvas by Lord Eldon's own hand. . . . In 1836 repetitions of it were painted for Lord Eldon by the same artist as presents to his two daughters. . . . In the painting for Lady Frances, but not in the other, the dog 'Pincher' is introduced."—*Life of Lord Chancellor Eldon, by Horace Twiss.*

CONTRIBUTORS.

UNKNOWN.

274. Lord Herbert of Cherbury, and of Castle Island in Ireland - - - - - *The Earl Powis.*

For many years Ambassador to the Court of France, temp. Charles I. and II., born at Eyton, Salop, 1581, died 1648.

275. Portrait of the celebrated Old Parr, of Shropshire - - - - - *The same.*

Thomas Parr was born 1483. in the parish of Alderburgh, and worked as a husbandman for more than 130 years. At the age of 152 he was presented to Charles I. by Lord Arundel, he died about a month after in 1635.

R. WILSON, R.A.

276. Solitude and its Vicissitudes - - - - - *Mr. P. R. Jackson.*

277. Sir Edward Lloyd - - - - - *Mr. William Dew.*

SIR GODFREY KNELLER.

278. Duchess of Marlborough holding a small portrait of her mother - - - - - *Mr. S. P. Hope.*

J. B. PYNE, 1873.

279. View of Isola Bella, in the Lago Maggiore ; signed J. B. Pyne, 1868 - - - - - *The same.*

MARLOW AND GILPIN, 1783—1807.

280. The Long Walk at Windsor - - - - - *Mr. Hugh Reveley.*

B. R. HAYDON.

281. Napoleon ; original sketch - - - - - *The same.*

282. Curtius - - - - - *Mr. Francis Bennoch, F.S.A.*

Humorously called by Haydon the gulph of historical painting, the rider being a likeness of the painter.

J. CONSTABLE, R.A.

283. The Lock - - - - - *Mr. Foster of Apley, M.P.*

T. CRESWICK, R.A.

284. A Landscape - - - - - *The same.*

SIR JOSHUA REYNOLDS.

286. Portrait of Dr. Johnson - - - - - *Mr. Studley Martin.*

UNKNOWN.

288. Portrait of Thomas Hobbes, the Philosopher and Writer on Government, born 1588, died 1679 - - - - - *Mr. Whitehall Dod, of Llanerch.*

289. Sir Thomas Mutton, a Master in Chancery, temp. James I. - - - - -

"

CONTRIBUTORS.

UNKNOWN.

290.	Lady Mutton, wife of Sir Thomas Mutton	<i>The same.</i>
291.	Sir Peter Mutton - - - - -	"
292.	Birdseye View of Llanerch, 1662	"
293.	Portrait of King Richard III.	"
294.	Lady and Boy - - - - -	"
295.	Elizabeth, Queen of Bohemia	"

SIR PETER LELY, 1617—1680.

296. The Duke of Monmouth " - - - "
297. Sir Richard Rainsford, Lord Chief Justice
Mr. J. H. Joyce, Birmingham.

WILSON, R.A.

298. Portrait of Richard Wilson, by himself *Lt.-Col. B. D. Cooke.*

SIR FRANÇOIS BOURGEOIS, 1756—1811.

299. A Boy seated on a bank, holding a dog,
and a young Girl holding in her arms
a cat turning away frightened; sheep
in the landscape - - - - - *Capt. Egerton Leigh.*

J. M. W. TURNER, R.A.

300. Landscape and Cattle, with waterfall
The Liverpool Free Public Library.

THOMAS CHUBBARD, OF LIVERPOOL.

301. Richard Chaffers, the eminent Potter of Liverpool

T. GAINSBOROUGH.

302. Landscape - - - - - Mr. J. Austin.

R. WILSON.

303. Landscape - - - - - " "

GEO. MORLAND.

304. Landscape - - - - -

W. HOGARTH, 16

305. A Shepherdess - - - - - Mr. J. W. S.

JOHN OPIE, R.A., 1761—1807.

306. Sir Lloyd Kenyon, born 1733, educated
at Ruthin School, Master of the Rolls,
Baron Kenyon, died 1802 - - - Hon. Geo. Kenyon.

CONTRIBUTORS.

SIR J. REYNOLDS, P.R.A., 1723—1792.

307. J. Baretti, author of an Italian-English Dictionary, Writer, born 1716, died 1789. *Hon. Geo. Kenyon.*
 R. WILSON, R.A.
 308. David Garrick, Tragedian, born 1716, died 1779.

UNKNOWN.

309. Lord Francis Bacon, Viscount St. Alban's, born 1561 - - - - - " "
 WILSON (R.) 1714—1782.

310. Landscape and Cottage - - - - - *Mr. R. Myddelton Biddulph.*
 UNKNOWN.

311. Nell Gwyn, Actress, Favourite of King Charles II. - - - - - "
 SIR P. LELY, 1617—1680.

312. Lady Whitmore - - - - - "

313. Lady Denham in a blue satin dress - - - - - "

314. Edmund Sheffield, Admiral against the Spanish Armada, created Earl Mulgrave and K.G. by Queen Elizabeth, died 1646, æt. 80. *Rev. T. H. G. Puleston, Worthenbury.*

WILSON (R., R.A.), 1714—1782.

315. A Sunset in Wales - - - - - *Sir Antonio Brady.*

316. Ponte Nomentana, near Rome - - - - - "

RAMSAY.

317. Anne, Daughter of Henry Witham, wife of Philip Howard, obt. 1794
Mr. P. H. Howard, of Corby Castle.

GAINSBOROUGH.

318. Anne Witham, wife of Philip Howard, died 1794 - - - - - "

UNKNOWN.

319. View of Holywell, Flintshire, with the old buildings and figures at the well - - - - - "

HAYTER (CHAS.)

320. A group of four Portraits - - - - - *Mr. Attenborough.*

Representing the artist giving a lecture on "Polarization of Light" to Sir Wm. Ross and Sir Edwin Landseer, when young, with a sketch-book before him, and with John Hayter in the background. With letters of identification from Sir F. Grant and the Artist.

CONTRIBUTORS.

SIR J. REYNOLDS, R.A. (*after*).

321. Sir Watkin Williams Wynn, Bart. d. 1789,
Grandfather of the present Baronet - *Mr. W. W^EWynne,*
of Peniarth.

UNKNOWN.

322. Sir Watkin Williams Wynn, d. 1749,
Great Grandfather of the present
Bart. *by Glodson* - - - - - *Mr. W. W^EWynne.*

323. Sir William Williams of Llanforda, d.
1740 - - - - - "

324. Full-length portrait of Sir Everard Digby,
father of Sir Kenelm—concerned in
the Gunpowder Plot (temp. James I.) "

325. Portrait of Speaker of the House of Com-
mons, temp. Charles II, copied from
the picture burnt at Wynnstay - *by Lady Tierney.*

SIR GODFREY KNELLER, 1648—1723.

326. ~~Sir~~ John Puleston of Ewral *Pickhill, Esq.* - - - - "

ANGELICA KAUFFMANN, 1740—1807.

327. Cymon and Iphigenia, Venus in a car
with the Three Graces - - - - - *Sir Richd. Brooke.*

OWEN (WILLIAM), R.A, 1769—1825

328. Girl at a Spring - - - - - "

OPIE (JOHN) R.A.

329. Youth and Age—a Girl leading an old
Man - - - - - "

TOWNE (CHARLES), 1760—1850.

330. Dogs Fighting; *signed and dated*, 1816 - - - - "

RICHARDSON, 1665—1745.

331. Portrait of Garrick, with an open book of
heads and masks - - - - - "

GAINSBOROUGH, 1727—1788.

332. Portrait of Sir Richard Brooke, fifth Baronet " "

CONTRIBUTORS.

RAEBURN (SIR H.), R.A. 1756—1823.

333. Master Drummond, attended by his foster-brother and sister - - - - - *Mr. G. Drummond.*

LELY (SIR PETER), 1618—1680.

334. Hortense Mancini, Duchess of Mazarin, as Cleopatra dissolving the Pearl - - - - - "

DOBSON (WILLIAM), 1610—1646.

335. Gregory Hascarel, Dean of Windsor - - - - - "

RAMSAY, 1713—1784.

336. General Mordaunt in a green dress - - - - - *Capt. Convy Rowly-Convy.*

UNKNOWN.

337. Portrait of Mrs. Shipley, wife of Dean Shipley, son of the Bishop of St. Asaph; *painted in tempora* - - - - - "

338. An Officer in uniform, about 1750 - - - - - "

339. Portrait of a Lady (unknown) - - - - - "

341. Lady Stapleton and two children, with a black boy, Pompey, who afterwards attempted to take her life; temp. 1720, full-length - - - - - "

342. J. Shipley, Bishop of St. Asaph, b. 1714.

343. Col. Stapleton, son of Lady Stapleton, in the uniform of a Life-guardsman, about 1750 - - - - - "

COLLINS (W.) R.A., 1787—1847.

344. A Road Waggon being backed into a barn - - - - - *Mr. Townshend Mainwaring.*

STOTHARD (THOS.), R. A., 1755—1834.

345. Scene from The Vicar of Wakefield - - - - - "

COUNT D'ORSAY.

346. Sir Robt. Peel - - - - - "

CONTRIBUTORS.

OPIE (MRS.), 1761—1807.

347. Sir J. Reynolds - - - - *Mr. Townshend Mainwaring.*

THOS. GAINSBOROUGH, R.A., 1727—1788.

349. Mr. Drummond - - - - *Mr. G. Drummond.*

RICHARD WILSON, R.A., 1714—1782.

351. Landscape with mountains and river - - - - " "

W.M. DOBSON, 1610—1646.

352. King Charles II. in robes, with collars and orders of the George - - - - " "

W.M. DOBSON. " " " "

353. Aubrey de Vere, 20th and last Earl of Oxford—of that name - - - - " "

354. King Charles I. and Charles Prince of Wales - - - - " "

355. Queen Henrietta Maria of France, and his Son James, Duke of York - - - - " "

SIR GODFREY KNELLER, 1648—1723.

356. Two children of the Beauclerc family, with a pet lamb - - - - " "

J. ZOFFANY, R.A., 1735—1810.

357. Andrew Drummond, Founder of the Banking house, with a dog - - - - " "

SIR PETER LELY, 1618—1680.

358. Nell Gwyn, with a lamb - - - - " "

359. Diana Kirke, Countess of Oxford - - - - " "

360. Mrs. Kirke - - - - " "

GAINSBOROUGH, R.A., 1727—1788.

361. Master George Drummond - - - - " "

W.M. DOBSON, 1610—1646.

362. Henrietta Maria, Queen of Charles I. - - - - " "

363. Mustapha, page of honour to Queen Henrietta Maria, in fancy dress - - - - " "

364. Charles Wise, page of honour to Queen Henrietta Maria, in fancy dress - - - - " "

CONTRIBUTORS.

H. B. BRIGGS, 1793—1844.

366. Lord Chancellor Eldon - - - - - *Mr. J. Scott Bankes.*

SIR JOSHUA REYNOLDS.

367. Mrs. Richardson - - - - - *Mr. John Miller, Liverpool.*

T. GAINSBOROUGH, R.A., 1727—1788.

368. Landscape, with market cart and figures - - - - - "

UNKNOWN.

369. Chief Justice Glynne - - - - - *Lord Penrhyn.*

T. GAINSBOROUGH, R.A., 1727—1788.

370. Landscape - - - - - *Comte de Montrichard.*

JOHN VAN RAVENSTEYN, 1580—1641.

371. Distribution of Prizes - - - - - "

JOHN GREENHILL, 1649—1675.

372. The Duchess of Somerset and child - - - - - "

WILSON, R.A., 1714—1782.

375. Landscape, Sunset - - - - - *The Rt. Hon. W. E. Gladstone.*

GAINSBOROUGH, 1727—1788.

376. Lady Glynne - - - - - "

ZOFFANY (J.) R.A., 1735—1810.

377. A Grand Duke of Austria and his attendant - - - - - *Mr. S. Kynaston Mainwaring.*

STOTHARD, 1765—1834.

378. Charles I. taking leave of his Children - - - - - "

GEO. ROMNEY, 1734—1802.

379. Lloyd, 1st Lord Kenyon - - - - - *Hon. George Kenyon.*

380. Mary Lady Kenyon, wife of the above. - - - - - "

SIR T. LAWRENCE, 1769—1830.

381. George, 2nd Lord Kenyon - - - - - "

GEO. ROMNEY, 1734—1802.

382. Margaret, Lady Hanmer - - - - - "

CONTRIBUTORS.

HOPPNER (J.) R.A., 1759—1810.

383. Sir Foster Cunliffe, Bart., full length *Sir R. Cunliffe, Bart.*
 384. Lady Harriett Cunliffe, full length, date 1784 "

COTES (F.)

385. Sir Robert Cunliffe, three-quarter length,
 date 1754 - - - - - "
 386. Lady Cunliffe, ditto - - - - - "

ALLEN.

387. Sir Ellis Cunliffe, Bart., 1765; from a
 painting by Sir Joshua Reynolds - - - - - "

BARKER (T.) Barker of Bath, 1769—1847.

388. Landscape, Gipsies, portraits of Lady
 R. Brooke and Mrs. Chas. Williams
 Wynn (Misses Cunliffe) - - - - - "

HERRING (J. F.), 1795-1865.

389. The Farm Yard - - - - - *Mr. Oliver Burton.*

WILKIE (SIR DAVID), 1785—1842.

391. The tired Traveller - - - - - *Mr. Chas Bowyer.*

UNKNOWN.

392. Portrait of a Lady; ascribed to Sir Joshua
 Reynolds - - - - - "

WILSON (R.), R.A.

393. Llangollen Bridge - - - - - *Sir W. W. Wynn, Bart.*
 394. Vale of Llangollen. - - - - - "

UNKNOWN.

397. Portrait of an Officer in uniform of 1750 *Capt. Conwy.*

398. Portrait of a Lady, his sister - - - - -

399. Portrait of the Wife of Dean Shipley, son
 of the Bishop of St. Asaph - - - - - *The same.*

MORLAND (H. R.)

400. Grandfather of the present Baronet,
 Sir W. W. Wynn as an infant; *in
 tempera* - - - - - *Capt. Conwy Rowley Conwy.*

MYTENS, 1590.

404. Portrait of Colonel Davies - - - - - *Mr. Whitehall Dod.*

CONTRIBUTORS.

UNKNOWN.

405. Sir Thos. Mutton and Lady Mutton *Mr. Whitehall Dod.*

406. Sir Hugh Myddelton, Kt. and Bart.,
1631 - - - - - *Mr. R. Myddelton Biddulph.*

WILSON (R.) R.A. 1714—1782.

407. Rowland Jones—a Welsh bard - - - - - "

GAINSBOROUGH, 1727—1788.

408. Thomas Pennant, of Downing, county
Flint - - - - - *Mr. T. Mainwaring, of Galtfaenan.*

Born 1726—1798. Educated at Wrexham Grammar School and at Oxford.
Traveller and tourist.

WILSON (Rd.) R.A.

409. Portrait of himself *Lieut.-Col. Brian Davies Cooke, Colomendy.*

Born in Montgomeryshire. Studied at Rome. By advice of Zucharelli
and Vernet he devoted himself latterly entirely to landscapes.

UNKNOWN.

410. Miss Myddleton; to whose memory there
is a marble monument in Wrexham
Church - - - - - *Mr. T. L. Fitzhugh.*

411. Hunting Scene, near Wrexham - - - -

With portraits of Mr. Lloyd, of Plas Power, and the late Mr. Fitzhugh,
with Sir Richd. Puleston's hounds.

412. Mr. Leech, of Carden - - - - -

413. Portrait of Mrs. Leech, of Carden, marked
Ætatis suæ 74, 1684. - - - -

414. Joshua Edisbury, High Sheriff of Den-
bighshire and builder of Erddig, 1677 *Mr. J. F. Edisbury.*

McGEE.

415. The late T. T. Griffith, of Wrexham,
founder of the Infirmary.

The Infirmary Committee, Wrexham.

SIR P. LELY.

416. A member of the Myddelton family of
Gwernynog - - - - - *M. W. Cornwallis West.*

417. Ditto - - - - - "

COPY.

418. Sir Hugh Myddelton - - - *Mr. W. Cornwallis West.*
From the Picture at Goldsmith's Hall.

JEFFRESON.

419. Sir Thomas Myddelton - - - "
 UNKNOWN.

420. Sir Thomas Myddelton - *Mr. R. Myddelton Biddulph.*

421. William Rufus, one of a series of Panels
 originally existing in Denbigh Castle,
 before its demolition by Oliver Crom-
 well - - - - - *Miss Lloyd, Tyn-Rhyl.*

422. Sir Roger Puleston, of Emral, temp.,
 James I. - - - - - "

423. Mr. George Puleston, of Emral, in a
 slashed doublet, with point, temp.
 Elizabeth - - - - - "

G. W. HARRIS.

424. Fruit - - - - - - - - - *Mr. John Davies.*

JAMES HAYLAR.

425. Extra Hands - - - - - - - - - *The same.*

B. W. LEADER.

426. A Shallow Stream, near Bettws-y-Coed - *The same.*

CHARLES BAXTER.

427. Tranquillity - - - - - - - - - *The same.*

J. J. HILL.

428. The Fisherman's Daughters - - - - - *The same.*

HAYNER WILLIAMS.

429. Before the Fight - - - - - *The same.*

ED. HARGITT.

430. Crossing the Moor - - - - - *The same.*

T. SIDNEY COOPER, R.A.

431. Sheep - - - - - - - - - *The same.*

A. VICKERS.

432. View from near Aber, N. Wales - - - - - *The same.*

W. H. KNIGHT.

433. The Card Party - - - - - *The same.*

CONTRIBUTORS.

OAKLEY.

434. Gipsey and Child - - - - - *Mr. A. F. Payne.*

A. F. PAYNE.

435. Three Etchings from Nature, in a frame - - - - - *The same.*

436. Lost and Found - - - - - *The same.*

(Representing the body of a woman washed ashore by the waves and found by her dog.)

R. HANNAH.

437. Sisters in Charity - - - - - *Mr. E. Quaile, Birkenhead.*
A Lady and a Sister of Mercy in a greenhouse gathering grapes.

BURR (A. H.)

438. The Schoolroom Door: Two Children rather late - - - - - *The same.*

439. Sir Toby Belch and the Clown - - - - - *The same.*

"Sir T. B. Take me to a surgeon, sot.
Clown. He's drunk; his eyes were set at 10 i'the morning."

KNIGHT (W. H.)

440. Signing the Will - - - - - *The same.*

MARKS (H. S.) R.A.

441. How Shakespeare studied - - - - -
He sits at the door of a tavern, watching the expression and gestures of a group of figures in conversation. Scene, apparently, Eastchepe—view of the white tower in the distance.

WILSON (F.)

442. View in Evelyn Woods, near Dorking, with a Gamekeeper kneeling - - - - - "

KEELEY WAINSPARING.

443. The Jester's Sermon - - - - -
Standing before a sun-dial in a garden, before some people in front of a mansion. Temp. Queen Elizabeth. "Horas non numeros nisi serenas."

MODERN PAINTERS IN OIL—*British.*

FORD-MADÖX BROWN.

448. Lear and Cordelia - - - - - *Mr. Albert Wood.*

DAVIS (W.M.)

449. Harrowing - - - - - "

CONTRIBUTORS.

REGINALD CHOLMONDELEY.

449*. Portrait of Lady Williams Wynn *Reginald Cholmondeley.*

HICKS (G. E.)

450. Mother and Child - - - - - *Mr. Robt. Blezard.*

451. A Group of Calves - - - - - "

HAYNES WEBB.

452. Ehrenbreitstein - - - - - "

WINDUS (W. L.)

455. Scene from the Sergeant's Daughter - *Mr. J. Miller.*

456. The Outlaw - - - - - "

TONGE (R.)

457. Landscape. "Hesketh Bank." - - - - - *The same.*

CARMICHAEL (A. W.)

458. Lake Scene - - - - - - - - - *Mrs. Andrew.*

COOPER (T. SYDNEY, R.A.)

459. Bull and Cows in Landscape - - - - - "

HOLMAN HUNT (W.)

460. Eve of St. Agnes - - - - - - - - - *Mrs. Munn.*

WILLIAMS (PENRY).

461. Scene in the Campagna, Rome - - - - - *Mr. S. Carter Hall.*

The group of a boy and girl introduced in this picture was sketched about 40 years ago for Mrs. S. C. Hall, and engraved for her in the Juvenile Forget-me-not.

CORBOULD (A.)

462. Two Terrier Dogs - - - - - - - - - *Mr. E. Peel.*

WILLIAMS (PENRY).

463. An Italian Pic-nic, with Vesuvius and the Bay of Naples - - - - - *Mr. H. R. Sandbach.*

OAKES (J. W., A.R.A.)

465. Rain clearing off - - - - - - - - - *Mr. E. Samuelson.*

466. Twilight - - - - - - - - - "

WATSON (J. D.)

467. Lycidas - - - - - - - - - *The same.*

468. The little Bait Gatherer - - - - - "

ROSSITER (C.)

469. Mother and Child - - - - - - - - - *The same.*

470. Shake hands with Doggy - - - - - "

CONTRIBUTORS.

HUGHES (E. R.)

471. Portrait of Mrs. Grey Hill - - - - - *Mr. Squarey.*

COOPER (T. S.)

472. Sheep - - - - - *Mr. Oliver Burton.*

RICHMOND.

473. Portrait of the Rt. Hon. William Ewart Gladstone, M.P. - - - - - *Mrs. W. E. Gladstone.*

FRAZER (A.)

474. The Falconer - - - - - *Mr. S. Kynaston Mainwaring.*

WILLIAMS (PENRY).

475. View in the Campagna, near Rome , , , , ,

COOPER (T. S.)

476. Landscape and Cattle - - - - - "

477. Landscape and Cattle - - - - - "

VAL PRINSEP.

478. Leonora di Mantua - - - - - *Liverpool Free Library, Museum & Gallery of Arts.*

ANDERSON (MRS. S.)

479. Elaine - - - - - "

" And the dead,
Steered by the dumb, went upward with the flood."—TENNYSON.

PONYTER (E. J., A.R.A.)

480. Faithful unto Death—A Sentinel at his post during the Bombardment of a Castle - - - - - "

R. ANSDELL (R.A.)

481. The Hunted Slave - - - - - "

" In dark fens of the dismal swamp,
The hunted negro lay,
He saw the fire of the midnight camp,
And heard at times a horse's tramp,
And a bloodhound's distant bay."—LONGFELLOW.

RADFORD (E.) *Ad. J. Lloyd*

482. Portrait of Mrs. ~~R. T.~~ Llewellyn Price, in the costume of a Welsh peasant; small full length. Signed and dated 1870- - - - - *Mr. R. J. Lloyd
Price, of Rhivlas.*

WILLIAMS (PENRY).

483. View of the Ponte Rotta and the Temple of Vesta at Rome - - - - - *Mr. J. Fairfax, jun.*

484. View of the Bridge and Castle of St. Angelo, with St. Peter's in the background - - - - - "

	CONTRIBUTORS.
	COOPER (SYDNEY).
485. A Heifer and two Sheep - - - - -	<i>Mr. C. Bowyer.</i>
	CHOLMONDELEY (R.)
487. Marchioness of Ormonde (Lady Elizabeth Grosvenor) " - - - - -	<i>The Duke of Westminster, K.G.</i>
	COOKE (E. W., R.A.)
488. Her Majesty's Ship "Terror" on the ice in Frozen Straits, April 1837, under the command of Captain Sir George Back - - - - -	"
	The "Terror" was afterwards abandoned with Sir John Franklin's ship the "Erebus" in 1848, to the westward of King William's Island.
	WOLF (T.)
489. The Ptarmigan's Haunt - - - - -	"
	ROHNFELDT (J.)
490. The Black Forest, with figures in foreground - - - - -	<i>Mr. Woodcock, of Bala.</i>
	HAYES (EDWIN).
491. Balnakill Bay and Cape Wrath by moonlight - - - - -	"
	SMITH (BRYCE).
492. The Dead Robin [ON SALE] - - - - -	<i>The Artist.</i>
493. Homeless [ON SALE] - - - - -	"
	"The miseries of the poor are almost entirely disregarded, though some undergo more real hardships in one day than the rich in their whole lives."
	—GOLDSMITH.
	SHAYER.
494. Sea Coast, with boats, carts and horses - - - - -	<i>Mr. Potts.</i>
	NIEMANN.
495. Llanthony Abbey, with mountain torrent - - - - -	"
	CONNOR (J. O.)
496. Woody Landscape and Waterfall - - - - -	"
	KNELL (W. A.)
497. Review at Spithead - - - - -	"
	JUTSUM.
498. A Scene in Arran (Harvest Time) - - - - -	"
	JOHNSON (H.).
499. A Girl seated, wheatears in her hair - - - - -	"
	MILLAIS (J. E., R.A.)
500. The Marchioness of Ormonde - - - - -	<i>The Duke of Westminster.</i>
500A. The Countess Grosvenor - - - - -	"
500B. The Lady Beatrice Grosvenor - - - - -	"

CONTRIBUTORS.

RICHMOND (R.A.).

501. The Rt. Hon. Wm. Ewart Gladstone - *Mrs. W. E. Gladstone.*

CRAISTER (WALTER).

502. Vale Crucis Abbey - - - - - *The Artist.*

CRAISTER (MRS. W.).

503. Roses in a Vase - - - - - "

504. Camellias - - - - - "

505. Fruit - - - - - "

LUCAS.

506. Source of the River Dee - *Sir W. W. Wynn, Bart., M.P.*

TONGE (R.).

507. Hesketh Bank - - - - - *Mr. A. T. Squarey.*

NICOL (ERSKINE).

508. A Lesson in Fishing - - - - - "

HUGHES (E. R.).

509. Portrait of Mrs. Gray Hill - - - - - *Mr. Gray Hill.*

HUGHES (ARTHUR).

510. April Love - - - - - *Mr. James F. Hutton, of Manchester.*

JONES (E. BURNE).

511. An Offering to Hymen - - - - - *The same.*

COOPER (T. S., R.A.)

512. The Bird Fanciers - - - - - *Mr. Oliver Burton.*

513. Sheep - - - - - "

514. La Zingarella - - - - - "

515. Scotch Cattle - - - - - "

HERRING (J. F.)

516. The Farm Yard - - - - - "

517. Chickens - - - - - "

518. Fruit, Fish, &c., and a gold Goblet - - - - - "

HUGHES (ARTHUR).

519. Music Party, a lady playing on a lute, a man and two children *Mr. George Rae, of Birkenhead.*

NEWTON (J. E.)

520. Sefton Meadows, with distant landscape - - - - - "

521. A Field with vetches, poultry in the foreground - - - - - "

DAVIS (W.)

522. Near Woodchurch, Cheshire, Wood, with woman and child driving a calf along a lane - - - - - *Mr. George Rae, of Birkenhead.*

BROWN (FORD MADOX).

523. English Autumn Afternoon, figures seated in front, with dove cote, trees and house tops, over which is a landscape with distant view of Hampstead taken from the artist's studio - - - - - "

CAMPBELL (JAMES) - - - - -

525. News from my Lad, Interior of a Smithy with a Blacksmith reading a letter from his son at Lucknow - - - - - "

MOORE (ALBERT).

526. Roman Dancing Girl resting after the dance, a young slave girl seated on the ground beside her holding a double pipe - - - - - "

DAVIS (WILLIAM).

527. Bidston Mill, Cheshire - - - - - "

528. The Mersey from Runcorn - - - - - "

529. In Bromborough Wood, Cheshire - - - - - "

530. The Holy Well, near St. Asaph - - - - - "

DAVIS (WILLIAM).

532. Young Trespassers - - - - - "

WILLIAMS (PENRY) - - - - - "

533. An Italian Pic-Nic, with Vesuvius and the Bay of Naples - - - - - *Mr. Henry R. Sandbach.*

HUGGINS.

534. A Dog - - - - - *Mr. Walter Eckersley.*

CORBOULD (A.)

535. Two Terriers - - - - - *Mr. Edmund E. Peel.*

BROWN (MADOX).

536. Lear and Cordelia - - - - - *Mr. Albert Wood.*

DAVIS (W.)

537. Harrowing - - - - - "

HUGGINS (W.)

538. Interior of Bebington Church, Cheshire *Mr. John Elliott.*

540. Chester Cathedral and Church Yard before its restoration - - - - - "

CONTRIBUTORS.

541. Another View of Chester Cathedral before its restoration - - - - - *Mr. John Elliott.*

542. View of the Snuff Mills on the river Dee, at Chester - - - - - "

W. LINTON.

543. A Sunset in Greece - - - - - *Mr. C. Bowyer.*

LOUIS.

544. A Hunting Piece - - - - - *Mr. J. Barnes.*

PHILLIP, R.A.

545. Marriage of the Princess Royal - - - - - "

GRANT.

546. Lessons of Mercy - - - - - "

MISS MUTRIE.

547. Flower Piece - - - - - "

548. Flower Piece - - - - - "

WATER-COLOURS.

BIRKETT FOSTER.

549. Children at a stile - - - - - *Mr. E. Quaile, Birkenhead.*

WALTER GOODALL.

550. The Grandfather's Watch. Interior of a Cottage *The same.*
Exhibited at the Manchester Art Treasures Exhibition.

DAVID COX.

551. Landscape, with a man watering two horses
at a brook - - - - - *The same.*

VICAT COLE.

552. Landscape and trees, with sheep coming
through a gateway - - - - - *The same.*

F. WALKER.

553. Three Girls sitting on a sofa, looking over
a book - - - - - *The same.*

H. B. WILLIS.

554. The Pass of Nant Frangon, with cattle in
a storm, 1869 - - - - - *The same.*

CONTRIBUTORS.

J. C. PLAYFAIR.

555. The Introduction, a gentleman bowing to
a lady, and an old lady asleep *Mr. E. Quaile, Birkenhead.*

E. GREEN.

556. Sir Roger de Coverley and the Gipsies, 1864 *The same.*

C. WERNER.

557. Interior of a House at Jerusalem, 1862
(the Hospital of St. John) - - - *The same.*

H. TEN KATE.

558. Rembrandt's Studio - - - - - *The same.*
With the Burgomaster Sixt seated, and his portrait on the easel and
his family criticising it; signed and dated 1864.

D. COX.

559. A Mountainous Landscape - - - - - *Mr. C. Bowyer.*

ALFRED W. HUNT.

560. On the Lugwy, Capel Curig, Moel Siabod
in the distance - - - - - *The same.*

E. GOODALL.

561. Market Boats arriving at Angers; signed
and dated 1852 - - - - - *Mrs. Lonsdale.*

S. W. REYNOLDS, 1773—1835.

562. A Sketch - - - - - *Captain Mesham.*
A Sketch - - - - - *The same.*
A Sketch - - - - - "
A Sketch - - - - - "

J. TILT.

563. Portrait of Mrs. W. Cornwallis West - *Mr. W. C. West.*
564. The same.

ROWLANDSON.

565. A French Frigate towing an English
Man-of-War into Port—*engraved* - *The same.*

WILLIAM MULLER.

566. Part of the Plunder found in an old house
in Bristol after the Riots - - - - - *The same.*
It was bought by Mr. Reveley's father from the artist.

567. A View near Conway - - - - - *The same.*
Bought from the artist by Mr. Reveley himself.

ROSETTI (D. G.)

568. Head of a Magdalen, *in chalk* - - - - - "

DRAWINGS BY THE OLD MASTERS.

SKETCHES AND ENGRAVINGS.

CONTRIBUTORS.

CARLO DOLCI.

569. A Head - - - - - *Mr. J. Barnes.*

ALBERT DURER.

570. The Mocking of Christ - - - - - *Mr. Hugh Reveley.*
This drawing has been engraved by Albert Durer himself in exact imitation of the drawing.

REMBRANDT.

571. An Old Man reading - - - - - *The same.*
572. The Departure of Tobias - - - - - *The same.*
The marks on many of these drawings shew the collection they come from.

AGOSTINO CARACCI.

573. Portrait of Tiburtio Passarotti, a painter and friend - - - - - *The same.*

CARLO MARATTI.

574. Cleopatra—in red chalk - - - - - *The same.*
CANGIAGIO, alias CANGIASI.

575. Prometheus - - - - - *The same.*
This magnificent drawing has been engraved by Metz.

VAN DYCK.

576. Study for the picture of the Duc d'Arenberg *The same.*

HENRY GOLTZIUS.

577. The Circumcision - - - - - *The same.*

ALBERT DURER.

578. Virgin and Child - - - - - *The same.*

579. Vauxhall - - - - - *The same.*

With portraits of the Prince of Wales, Mr. Robinson, Chas. Selwyn, and others.

CANALETTI.

580. Northumberland House and Charing Cross *The same.*
Bought from Canaletti.

PAUL SANDBY.

581. The Old Welsh Bridge at Shrewsbury, which was pulled down about 60 years ago - - - - - *The same.*

RAFFAELLE.

582. Two Females and a Male carrying flower pots—Design for a Fresco in the Vatican - - - - - *The same.*

A duplicate exists at Oxford. This exquisite drawing was so much admired by the Prince Consort, that after receiving six photographs of it, he asked for the negative to place in the South Kensington Museum. It has been engraved by Metz.

583. The Formation of Eve. *From the collection of the King of France* - - - - - *The same.*

Raffaelle's first idea for the fresco at St. Peter's, forming one of the series known as "Raffaelle's Bible."

584. A Head—in black chalk - - - - - *The same.*
Supposed by some to be himself; by others to be his father's portrait.

LEONARDI DA VINCI.

585. His own Portrait—in black chalk - - - - - *The same.*

DRAWINGS AND WATER COLOURS.

MRS. W. CRAISTER.

600. Roses in Wedgwood Vases - - - - - *Mrs. Walter Craister.*
601. Camellias - - - - - *The same.*
602. Fruits - - - - - *The same.*

WALTER CRAISTER.

603. Valle Crucis Abbey - - - - - *The same.*

S. NIBBS.

604. The Steam Tug - - - - - *Mr. Alfred O. Walker.*

E. M. WIMPERIS.

605. The Heron Pool at Bettws y Coed - - - - - "
606. Valley of the Lledr, North Wales - - - - - "

THOMAS ROWLANDSON, 1756—1827.

607. The Old Marquis of Hertford, and a Lady seated at a Piano - - - - - *Mr. G. Fosberry Lyster.*
608. Interior of a London Eating-house - - - - - "
609. The Artist seated at his easel and a Girl blowing the fire - - - - - "
610. "The Lethargic Nabob"—An old Gentleman asleep, and his Servants helping themselves to his wine - - - - - "
611. Dr. Syntax at the Wig-makers - - - - - "
612. A General and his Lady taking a walk, a Boy strutting behind mocking him, and numerous figures - - - - - "

CONTRIBUTORS.

613. "Sprats Ho!"—a Man in a Cart selling Sprats - - - - - Mr. G. F. Lyster.

614. A large drawing of a Market, with numerous figures, finely grouped - - - - - "

N. POCOCK.

615. Indian ink Drawing of Ships - - - - - "

616. Ditto - - - - - "

S. OWEN.

617. Drawing in Indian ink, Shipping - - - - - "

618. Ditto - - - - - "

UNDERWOOD.

619. Menai Straits and the Snowdon Range - - - - - "

620. Carnarvon Castle and Menai Straits, the companion - - - - - "

WOODWARD.

621. "The Sacrifice"—A Satirical Sketch of a Young Girl introduced to an Old Man - - - - - "

F. WHEATLEY, 1799.

622. A young Man giving a fairing of a ribbon to a Girl, signed - - - - - "

VARLEY (J.)

623. Landscape, with distant view of Mansion - - - - - "

UNDERWOOD.

624. View of Lynmouth, North Devon - - - - - "

625. The Menai Straits - - - - - "

POCOCK (N.)

626. Menai Straits and Plas Newydd - - - - - "

OWEN.

627. Shipping - - - - - - - - - "

UNKNOWN.

628. Castle Cornet - - - - - - - - - "

BENODE (W.).

629. River Scene - - - - - - - - - - - Mr. Oliver Burton.

RAYNER (S.)

630. The Breviary - - - - - - - - - "

631. Landscape, with cornfield - - - - - "

CONTRIBUTORS.

RITCHIE (T.)

632. The Castle Chapel - - - - - *Mr. O. Burton.*

GIRTIN.

633. Landscape - - - - - *Mr. H. R. Sandbach.*

634. Landscape - - - - - "

635. Landscape - - - - - "

ROSSETTI (D. G.)

636. Hamlet and Ophelia - - - - - *Mr. A. T. Squarey.*

BOYCE (G. P.)

637. Abinger Mill Pond - - - - - "

LUCAS (J.)

638. The Penitent - - - - - "

WALKER (F.)

639. The Vagrant—*pen and ink* - - - - - *Mrs. Benzon.*

640. "The Amateur"—a Man in a Garden cutting cabbages - - - - - "

PROUT (SAML.)

641. Interior of Chartres Cathedral [ON SALE] *Mr. Baker.*

Cox (D.)

642. Coming Storm—*sketch* - - - - - "

CATTERMOLE (C.)

642*. The Burgomaster's Dessert - - - - - "

RICHARDSON (T. M.)

643. Highland Landscape - - - - - "

644. Landscape - - - - - "

SANDBY (PAUL), 1732—1808.

645. A View in Wales - - - - - *Mr. Theodore Martin.*

COUTURIER (P. L.)

646. Poultry Yard - - - - - "

SPENSER STANHOPE.

647. Jael and Sisera - - - - - *Mr. Geo. Rae.*

SANDBY (PAUL), 1739—1802.

648. Landscape with cattle - *Mr. J. Fairfax Jesse, of Llanbedr.*

649. Castle on a Rock, bridge and figures - - - - - "

650. Castle and Mountainous Landscape - - - - - "

651. Landscape and Cottage - - - - - "

CONTRIBUTORS.

VARLEY (J.), 1779—1842.

652. Remains of Okehampton Castle, the ancient seat of the Earls of Devonshire
 653. Part of Cadair Idris, the Road to Town -
 654. View on the Avonvawn, near Barmouth -
 655. Fisherman's Hut, near the Steep-hill, Isle of Wight - - - - -

Mr. J. F. Jesse.

GIRTIN (THOS.), 1775—1802.

656. View of a Town on the Bank of a River - - - - -

LOUTHÉRBOURG (P. J. DE), R.A., 1740—1812.

657. A Peasant seated on a Rock - - - - -

DANIELS.

658. View of the Harbour of Muscat - - - - -
 659. Entrance to the Caves of Elephanta - - - - -

WOUVERMANS (JOHN).

660. Sketch of a Mule with a load, cow, goats and figures - - - - -

VARLEY (J.), 1779—1842.

661. Sketch of a distant Landscape - - - - -
 662. River View and Castle on a hill - - - - -

MORLAND (P. M.), 1797.

663. Distant View of the Vatican and St. Peter's
 664. Ferry over the Garigliano - - - - -

SHEPHERD (G.)

665. Weymouth Castle, Portland in the distance - - - - -

DASHWOOD (A. M.)

666. Neapolitan Washerwomen - - - - -

EVANS.

667. View in Wales - - - - -

FRANCIA (L.)

668. Beach at Newhaven, Sussex, with boats -

WESTALL (RICH.)

669. The Miser, original drawing and engraving

WRIGHT (J. M.)

670. The Schoolmistress (Shenstone's Poems)

PYNE (CHAS. C.)

671. A Wharf, with boats and figures - - - - -

,,

CONTRIBUTORS.

MARTIN (J.), 1789—1854.

672. The Destruction of Pharoah's Host in the Red Sea—*signed* 1838 - - - *Mr. J. F. Jesse.*

COSWAY.

673. Sketch of a Girl reclining - - - "

GAINSBOROUGH (T.), 1727—1783.

674. Pencil sketch, Landscape - - - "

FUSELI (HENRY, R.A.), 1741—1825.

675. Pen and Ink drawing of a Demon - - - "

WORLIDGE (THOMAS), died 1766.

676. Pencil sketches of Heads - - - "

677. Pencil sketches of Heads - - - "

G. MORLAND, 1764—1804.

678. Pencil drawing of two Donkeys - - - "

679. Ditto, Landscape, woman and dog - - - "

680. Male Figure seated, dated 1486, temp. Durer "

FARINGTON (JOSEPH), 1786.

681. Keswick Lake - - - - - "

682. Sea Coast, with boats - - - - - "

ROWLANDSON.

683. The Tandem, Death riding the Leader - "

684. Pugilistic encounter between Life and Death - - - - - "

685. Doctor Syntax upset in his endeavour to appease a combat between a Tragic and Comic Author - - - - - "

686. Gesner and his English Pupil - - - "

687. The Gourmands - - - - - "

688. A group of Amorini - - - - - "

VANDE-VELDE (WILLIAM), 1633—1707.

689. Shipping - - - - - "

MUNN (P. S.), 1807.

690. Beddgellert Bridge, Merionethshire - "

PINELLI (ACHILLE), 1827.

691. Italian Brigands, costume of Jonnino - "

692. Italian Peasants fighting a duel - - - "

PROUT (SAML.), 1784—1852.

693. A Ruined Abbey - - - - - "

CONTRIBUTORS.

Mr. J. F. Jesse.

694. A Ruined Abbey, *in sepia* - - - - " "
 695. A Street in Milan - - - - " "
 696. River Torrent and Rocks - - - - "
 FIELDING (COPLEY V.), 1839.
 697. Landscape and Figures, Sunset - - - - "
 J. M. WRIGHT.
 698. Scene from Shakespeare's Comedy
 MARLOW. - - - - "
 699. Distant View of London - - - - "
 NICHOLSON.
 700. View near the entrance into Finglass, W.
 Highlands - - - - - " "
 SAMUEL PROUT.
 701. View in Milan, a tower and fountain - - - - "
 R. WILSON, R.A.
 702. Study for Celadon and Amelia (engraved
 by Woollett) - - - - - " "
 GIOVANNI BATTISTA CIPRIANI.
 703. Venus and Cupid - - - - - " "
 W. M. CRAIG.
 704. Boy and Girl, with a dog and two cows - " "
 705. Wounded Soldier's Return to his Family - " "
 706. Portrait of the Artist by himself - - - - "
 ROWLANDSON.
 707. The Miser clutching his money bags is led
 up to bed by Death - - - - " "
 PALMERIN, 1774.
 708. Woman riding on a Mule - - - - " "
 C. R. RYLEY.
 709. Venus and Cupid - - - - - " "
 ANTHONY WATTEAU, 1684—1721.
 710. Garden Scene and Conversation - - - - "
 COPLEY V. FIELDING, 1788—1851.
 711. View in Cheshire near Wrexham - - - - "
 J. MARTIN, 1789—1854.
 712. Classical Landscape and Ruins - - - - "
 J. VARLEY, 1800.
 713. Gateway of Conway Castle - - - - - " "

CONTRIBUTORS.

	A. C. FIELDING, 1800—1801.	
714.	Italian Coast Scene and figures	- - -
715.	Ruined Castles on a Lake	- - -
	J. SALMON.	"
716.	Sea-piece with a brig and boat	- - -
	HENRY FUSELI, R.A., 1779.	"
717.	Count Ezzelin and Meduna	- - -
	J. BAYNES, 1807.	"
718.	Cattle at a brook	- - -
	RICHARD WILSON, R.A., 1714—1782.	"
719.	Landscape, <i>in chalks; from Paul Sandby's Sale</i> , 1811	- - - - -
	UNKNOWN.	"
720.	Eve—A Study of a Female head	- -
721.	A Study of a Female head by the same Artist	- - - - -
722.	Lake Scene with cottage and cattle, Sunset	- -
	G. ROMNEY.	"
723.	Coloured mezzotint of a Country Girl	- -
724.	Lady Hamilton at the spinning wheel; an engraving from the picture by Romney	- -
	COPLEY FIELDING.	
725.		Mr. J. Barnes, High Sheriff of Denbigh.
	DEWINT, born 1784, died 1849.	
732.	Windsor Castle	- - - - -
	S. PROUT, born 1784, died 1852.	Mr. J. W. Safe.
733.	View of Tenby	- - - - -
	VARLEY, born 1779, died 1843.	"
734.	A Sunset	- - - - -
	A. DE PINELLI, born in Geneva, pupil of Delaroche.	"
735.	Italian Street Scene	- - - - -
	S. PROUT, died 1852.	"
736.	A River Scene	- - - - -
	P. SANDBY, born 1732, died 1809.	"
737.	Sunning Hill, Berks.	- - - - -
	W. PAYNE, 1826.	"
738.	Oysterhaven Castle, Swansea Bay	- -
739.	Forrden's Ground, Barmouth, N. Wales	- -
740.	• A Welsh Landscape	- - - - -

CONTRIBUTORS.

J. M. W. TURNER, born 1775, died 1851.

741. A View of Durham Cathedral from the banks of the Tees, *an early example* - Mr. J. W. Safe.

W. HEARNE.

742. A small Landscape - - - - " "

J. A. O'CONNOR.

743. Trees - - - - - " "

J. J. JENKINS.

744. A River Scene - - - - - " "

J. VARLEY, died 1843.

745. A Landscape - - - - - " "

J. S. COTMAN, 1818.

746. Rose Hall, Beccles, Suffolk, *in sepia* - " "

747. Beeston Priory, *in sepia* - - - " "

A. OSTADE, 1673, born 1610, died 1685.

748. Exterior of a Cottage (signed) - - - " "

HILKIN.

749. An Old Man, from a painting by Rembrandt, signed—T. Hilkin - - - Sir Richard Brooke.

BROOKE (LADY).

750. Crypt of Norton Priory - - - - " "

ROBSON (G.), 1790—1833.

751. Loch Katrine - - - - - Mr. T. Mainwaring.

HAGHE (LOUIS).

752. The Hall of Justice of the Franca de Bruges ? - - - - - Mr. E. J. Reed, M.P.

HAYES (EDWIN).

753. Fishing Boats off the Lizard - - - - " "

GLOVER (T.), 1808.

754. St. Paul's from the Thames - - - Mr. J. Scott Banks.

CARMICHAEL (A. W.).

755. View of Val d'Aosta - - - - Mrs. Andrew.

PYNE.

756. Cart and Horse crossing a Brook - - - - " "

TAYLOR.

757. Partridges - - - - - " "

CONTRIBUTORS.

SCANLAN.

758. A Smuggler - - - - - *Mrs. Andrew.*

PRITCHETT.

759. Veniee - - - - - "

WILLIAMSON.

760. Sea Piece - - - - - "

UNKNOWN.

761. Shipping - - - - - "

762. River Scene - - - - - "

CHARLET.

763. L'Aveugle - - - - - *Mr. W. B. Buddicom.*

PRUD'HOMME.

764. Mother and Child (*crayon*) - - - - - "

765. Innocence tempted by Riches to renounce Love (*crayon*) - - - - - "

UNKNOWN.

766. The Allies encamped in the Champ Elysee - - - - - "

Loo (CARL VAN).

767. The Sacrifice of Iphigenia - - - - - "

COUTURIER.

768. Poultry Yard - - - - - *Mr. Theodore Martin.*

SANDBY (PAUL), 1732—1808.

769. A View in Wales - - - - - "

Cox (DAVID).

770. A View of Bodelwyddan - - - - - *Mr. S. K. Mainwaring.*

HARDING (J. D.)

771. Bettws-y-Coed Mill - - - - - *Sir Antonio Brady.*

772. Bolton Abbey Woods and Cattle - - - - - "

ROBINS (T. S.)

773. Margate Roads on a dirty day - - - - - "

DANBY.

774. Her Majesty the Queen in her Coronation robes. After the large painting by Thomas Sully, the American artist.

Mr. P. H. Howard, of Corby Castle.

CONTRIBUTORS.

TURNER (J. M. W., R.A.)

775. View of Tivoli, in his early manner - - - - - *Mrs. Reiss.*

BURTON (F. W.)

776. "Day Dreams" - - - - - "

HAGHE (LOUIS).

777. "The Fencing School" - - - - - "

PROUT (SAMUEL).

778. A Scene on the Grand Canal, Venice - - - - - "

WILLIAMS (EVAN).

779. Castell Cidwm and Llyn Cwellyn (ON SALE). *Mr. Evan Williams.*

780. Snowdon from the Vale of Gwynant (ON SALE) , , , , ,

*Sixteen Egyptian Sketches in Oil, by FREDERICK GOODALL, R.A.*781. The Camel of the Wedding Procession. *The Duke of Westminster.*

782. The Nubian Guard. "

783. Bedouin of Sinai. "

784. A Woman of Lower Egypt. "

785. Arab Woman and Child. "

786. Copt Children. "

787. Meeting in the Desert. "

788. Singing Girls. "

789. Bedouin Camels. "

790. A Camel Driver. "

791. Palm Trees and Cacti. "

792. Bedouin Guards "

793. A Singing Girl. "

794. Nubian Pipe Bearer. "

795. A Road-side Well, near Cairo. "

796. The Working Camel. "

Seven Sketches in Chalk by SIR E. LANDSEER, R.A.

797. The side and back view of the Head of a Fawn.

The Duke of Westminster.

798. Two Heads of Scotch Sheep. "

799. Sketch of a Bison. "

800. Sketch of a Bison. "

801. Boy in Scotch dress carrying the antlers of
a Red Deer "

CONTRIBUTORS.

802. Three Heads of Scotch Mountain Sheep.
The Duke of Westminster.

803. Two Red Deer's Heads in combat, signed
E.L., 1844. "

PROUT (SAMUEL).

804. An Indiaman Ashore (water colour). "

BOUCHER (FRANCIS), 1740—1770.

805. Nude figure, Venus with Cupid's darts - - - - - *Mr. C. Bowyer.*
(original drawing in red ink.)

MARINARI (ONORIO), 1627—1715.

806. Circe - - - - - "
DURER (ALBERT), 1471—1528.

807. Portrait of Bilibaldus Pirkeimer - - - - - "
(original pen and ink drawing.)

COWAN (DEMETRIUS.)

808. Henry VIII. keeping Christmas; presenting the Boar's Head in Westminster Hall - - - - - *Mrs. Cowan.*

(pen and ink drawing, signed and dated 1862.)

809. Meeting between Henry VIII. and Francis II. on the Field of the Cloth of Gold (signed) " "

810. A Christmas Dance in the Olden Time - - - - - "

811. "Our Steeds for active service neigh" - - - - - "

WIMPERIS (J.)

812. Sketch on the Farog [ON SALE] - - - - - *Miss J. Wimperis.*

813. On the Ceiriog Glyn [ON SALE] - - - - - "

814. Study of a Barn [ON SALE] - - - - - "

PARRY (T. P. JONES).

817. Bird's eye view of Rome, from La Trinita *T. P. Jones Parry.*

ROWBOTHAM (T. L.).

818. On Epsom Downs—a windmill and landscape - - - - - *Mr. J. Laing.*

819. A Winter's Morning - - - - - "

CONTRIBUTORS.

DICKENSON.

820. Small full length Portrait of Mrs. W.
Cornwallis West (painted on porcelain)

Major Cornwallis West.

821. Another small full length of Mrs. W.
Cornwallis West (painted on porcelain)

„

M. BOUQUET.

822. Landscape, with Canal Lock, enamelled
“au grand feu” on an earthenware
plaque - - - - -

Mr. Chaffers.

MODERN FOREIGN.

CONTRIBUTORS.

M. GORDIGIANI (*of Florence*).

823. Portrait of Mrs. W. Cornwallis West.
(unfinished) - - - - -

Mr. W. Cornwallis West.

BOLDINI.

824. A Portrait - - - - - „

MUSIN.

825. The Storm - - - - - *Mr. Oliver Burton.*

KATE (*HERMAN TEN*).

826. Boors drinking - - *Mr. James F. Hutton, of Manchester.*
LEHMANN (RUDOLPH).

827. “Graziella” - - - - - *Mrs. Benzon.*

DE LESARD.

828. Wild Horses - - - - - *Mr. Miller.*

ZADORECKE (M. T.), Vienna. 1870.

829. Portrait of a Lady in a blue dress - *Mr. G. T. Millichap.*
ADAM (French School, deceased).

830. Mare and Foal - - - - - *Mr. S. P. Hope.*

BROCKEY (Modern Polish School).

831. A Female Head - - - - - *Mr. Potts, of Gresford.*

CONTRIBUTORS.

TENKATE (HERMAN).

832. Soldiers in a Cabaret - - - - - *Mr. Davies, of Liverpool.*

833. The Council of War - - - - - "

PHILIPPEAU (C. F.)

834. The Mid-day Meal - - - - - "

BRAITHE (A.)

835. Sheep - - - - - "

VERBOECKHOVEN (E.)

836. Sheep - - - - - "

PIOT (A.)

837. The Lesson - - - - - "

SPRINGER (C.)

838. View in the Town of Enkhuyzen, Netherlands " "

INDUNO (G.)

839. The Pedlar's Visit - - - - - "

VERSCHUUR (W.)

840. Horses - - - - - *Mr. Davis.*

KOEKKOEK (H.)

841. Coast Scene - - - - - "

842.

GARNÉT.

843. Interior of the church of St. Agnese
in the Catacombs at Rome - - - - - *Mr. W. B. Buddicom.*

844.

845.

846.

DUPRÉ.

847. River Scene - - - - - "

H. VETTER.

848. Le Quarte d'heure de Rabelais - - - - - "

On a certain occasion, in order the more speedily to reach Paris, Rabelais had filled his chest with poisons labelled for several members of the Royal Family of France. This discovery was made by the authorities much to his amusement, and the hoax persisted in until his arrival in Paris, when he personally explained the adventure to the King, who set him at liberty.

CONTRIBUTORS.

R. LEHMANN.

850. Waiting for the Convent dole - - - *Mrs. Benzon.*

B. LINDHOLM.

851. A Forest in Finland - - - *The Liverpool Free Library.*

LOUIS (LEOPOLD ROBERT).

852. The Pifferari, at Rome.

Mr. Philip H. Howard, of Corby Castle.

JEAN (PAUL LUCAS).

853. The Marriage of St. Catherine (engraved) *The same.*

BERGUE (TONY DE).

854. Construction of the Harbour of the Pont du Var, near Nice, with boats and figures - - - - -

Mr. C. Schmidt.

KOWALSKI.

855. A Monk riding in a cart, procuring provisions on the highway for the use of the convent. *Modern Polish School.*

LOIRE.

856. Female Politicians. (*French School*), 1863 - - - - -

Mr. C. Schmidt.

857.

ANGELO ROMAGNOLI DI FIRENZE.

858. Expectation—a Lady seated looking at a watch. Painted 1873 - - - - -

Mr. J. Fairfax Jesse.

BRETON (JULES), 1860.

859. The Reapers - - - - - *The Duke of Westminster, K.G.*

GUDE.

860. Landscape, mountains and figures - - - - -

,,

ENGRAVINGS AND ETCHINGS.

CONTRIBUTORS.

HOPPNER, after.

861. Mrs. Jordan as Hyppolita - - - *Sir Richard Brooke.*

A KAUFFMANN, after.

862. Angelica Kauffman, as Design listening
to the inspiration of Poetry - - - "

R. SMIRKE, A.R.A., after.

863. View of Gwersyllt Park, Denbighshire,
with a meeting of the Royal British
Archers in - - - - - "

PAYNE (A. F.).

864. Three Etchings in one frame— *Sir Richard Brooke.*
1. London from the water.
2. Dunham Massey Park.
3. Oughtrington Hall.

SALVATOR ROSA, after.

865. The Fall of the Giants - - - - - *Mr. A. P. Lonsdale.*
866. A Classical Subject,—a man suspending
a child from a tree tied by the feet - - - - - "

THOMAS FRYE, 1710—1762.

867. Mezzotint Portrait of Queen Charlotte - *Mr. W. Chaffers.*
868. Do. of a Lady in a cap holding
a fan - - - - - "

869. Do. Life-size Portrait of a Lady
with a veil - - - - - "

870. Do. Portrait of a Gentleman in a
wig - - - - - "

OLIVER (ISAAC), after.

871. The Right Hon. Sir Philip Sidney, Kt. - *Rev. J. H. Puleston.*

SNYDERS AND LONGJOHN, after.

872. The Game Market, published by Boydell. *Lt. Col. Br. Davies Cooke.*
873. The Fish Market, published by Boydell - - - - - "

FRYE (THOMAS).

874. A set of ten mezzotint Engravings - *Mrs. Yorke of Erddig.*

CONTRIBUTORS.

BRUN (C. LE).

875. A set of seven large line Engravings, representing the Victories of Alexander the Great over Darius; with battles, triumphal processions - *Mr. G. T. Millichap.*

THE QUEEN (H.M.)

876. A Group, representing the Prince of Wales, the Princess Royal, and Princess Alice. Drawn on stone by Her Majesty in 1845. *Lady Williams of Bodelwyddan.*

WINTERHALTER, *after.*

877. Her Majesty the Queen. Lithograph ,,,

THORBURN, *after.*

878. The Prince Consort - - ,,, ,,,

WINTERHALTER, *after.*

879. Albert, Prince of Wales - - ,,, ,,,

880. Alfred, Duke of Edinburgh - - ,,, ,,,

881. Prince Arthur - - - ,,, ,,,

882. Prince Leopold - - - ,,, ,,,

883. Princess Helena - - - ,,, ,,,

884. Princess Louise - - - ,,, ,,,

885. Princess Alice - - - ,,, ,,,

886. Princess Beatrice - - - ,,, ,,,

887. Princess Beatrice - - - Outline ,,,

888. Victoria, Princess Royal - Lithograph ,,,

DURER (ALBERT).

889. Etching: Virgin and Child. Dated 1511. *Mr. H. Reveley.*

890. " Virgin and Child. Dated 1514 ,,,

GOLTZIUS (H.)

891. " The Circumcision, large size. Dated 1594 ,,,

VAN DYCK, *after.*

892. Engraving: Sampson and Delilah.

The Comte de Montrichard.

WREXHAM.

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FURNISHING IRONMONGER,
WREXHAM.

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and Chairs.

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[See opposite page.]

LLANDUDNO HYDROPATHIC ESTABLISHMENT.

THE BATH ROOMS

Are part of the Establishment, and contain, in addition to the ordinary Hydro-pathic appliances, *four Russian Vapour* and *two commodious and well-appointed Turkish Baths*.

THE COMPRESSED AIR BATH,

Which is especially beneficial in Asthma, Weakness of the Vocal Organs, Chronic Catarrh, and other similar affections.

THE SEAWEED OR OZONE BATH,

The discovery of which is very recent, is already famous in the cure of Rheumatism, Sciatica, &c., &c.

"Although it was still the winter season, flowers were everywhere in profusion—the primrose, the wallflower, and the crocus being almost at maturity. I was not surprised at this when I subsequently turned over some statistics issued by the Registrar-General, and saw that the temperature of Llandudno, as calculated for the three years 1870, 71—72, was considerably higher than that of Brighton, Eastbourne, Osborne, Truro, and other places on the south coast; and that in very cold seasons the difference in favour of the Welsh town is most remarkable. I did not stop to inquire into the cause of this phenomenon, nor why it comes about that fogs are unknown on the peninsula. It was nothing to me that Llandudno possessed so many wonderful advantages if it were lacking in the one particular I have mentioned, namely, some place where I could enjoy the comforts of a home without having to pay too dearly for the luxury. I had been advised to try the Hydropathic Establishment in Neville Crescent. I did so. This Establishment—of which Dr. THOMAS, late of Chester, is the proprietor and medical superintendent—was designed and erected specially for the purpose to which it is now devoted. The situation commands a grand view of the bay, which stretches for nearly two miles between the two headlands; and, as Dr. THOMAS's premises form the southern end of the Crescent, sojourners there are in full sight of the magnificent scenery which ranges from Penmaen-inawr to the point of Ayr, with Snowdon in the rear. The House itself is admirably adapted for the purposes to which it is applied. Larger than many of our Liverpool hotels, it contains abundant accommodation, the rooms, corridors, staircases, &c., being spacious and well arranged. It is thoroughly warmed and ventilated throughout—an advantage which invalids must in winter keenly appreciate; and the domestic arrangements are carried out by the housekeeper in such a way as to ensure the comfort of every visitor. The system and punctuality observed throughout the whole of the domestic arrangements, and the civility and attention displayed by all the subordinates, really ensure what Dr. THOMAS so much desires—the cheerfulness, comfort, and happiness of his visitors. Now comes a very natural query. What does all this cost? All I can say is that I was satisfied, and with me economy was not to be lost sight of. Those who wish to ascertain the exact charges can write to Dr. THOMAS for a tariff. They will find it *pro rata*. If they want private rooms, instead of using the general drawing and dining rooms, they can have them, though not for nothing; but those who cast their lot among the general company, and take their meals at the *table d'hôte*, will find, as I did, that they get first-class hotel living and accommodation at much less than first-class hotel rates."—*Liverpool Mercury*, February 26, 1874.

WHAT OUGHT TO BE SOUGHT FIRST BY INTENDING ASSURERS IS ABSOLUTE SECURITY.

THE "QUEEN" LIFE ACCUMULATION FUND,

at the close of last Quinquennium (31st December, 1873) amounted to upwards of 67 per cent. of the entire net premiums received on every policy then in existence, and, after making ample reserves on a 3 per cent. pure premium valuation, showed a clear divisible surplus or profit for the five years of over £30,000.

The late eminent Actuary, Mr. SAMUEL BROWN, who checked the valuations, concluded his report as follows :—

"The precautions which have been taken not to anticipate any of the future profits of the Company, and by using the tables on which the premiums are based at a very low rate of interest, to strengthen its position at all future divisions, are sure to lead to the confidence and support of the public.

"It seems to me that such results as those above shown are likely to lead to a great influx of business during the next Quinquennial period."

IN ADDITION TO THE

Undeniable Security thus shown, the Subscribed Capital, at the date mentioned, ACTUALLY EXCEEDED the total net amount assured under all its Policies by £344,334.

Total amount of assurances, less re-assurances	£1,453,965	11	6
Amount of subscribed capital	1,798,300	0	0
Excess of capital over amount assured as above	£344,334	8	6

FUNDS.

Close of year 31st December, 1875.

Capital subscribed.....	£1,800,350
Funds in hand	777,558
Claims paid	1,804,411

IN POINT OF SECURITY QUEEN POLICIES ARE UNSURPASSED.

J. MONCRIEFF WILSON, GENERAL MANAGER.

T. WALTON THOMSON, SUB-MANAGER.

Queen Insurance Buildings, Liverpool.

ESTABLISHED 1836.

FURNITURE, CARPETS, CURTAINS.

Certificate of Honour, International Exhibition, London, 1862.

H. OGDEN AND SON, 126, DEANSGATE, MANCHESTER,

Invite those about to Furnish to visit their Warehouse, which is the Largest in this country, and contains an immense Stock, ranging from the HIGHLY DECORATIVE and ARTISTIC to the SIMPLE and USEFUL.

An idea of the extent may be given by stating that with a late addition of Twenty-four Separate Rooms the Floor Area is now 5,700 square yards, and the main Stock consists of ONE HUNDRED AND THIRTY-FIVE COMPLETE SUITES of Dining, Drawing, and Bed Room Furniture, apart from Hall, Library, Office, and Kitchen Furniture.

Their NEW WORKS in OGDEN STREET, CORNBROOK, are fitted with all the most approved modern appliances to ensure GOOD WORK and ECONOMISE COST.

STRANGERS HAVE BEEN DETERRED from visiting this Establishment under the impression that Goods of an Expensive Character ONLY were sold. H. Ogden and Son ALWAYS keep a Large Stock of the most INEXPENSIVE FURNITURE, in which Good Taste, Durability, and Economy are combined.

EXAMPLES.

DINING ROOM SUITE of Mahogany for **THIRTY-THREE POUNDS**, consisting of Dining Table, Sideboard, Six Chairs, Gentleman's and Lady's Chairs, and Couch.

DRAWING ROOM SUITE of Walnut for **THIRTY-EIGHT POUNDS**, includes Chiffonier, Table, Four Chairs, Gentleman's and Lady's Chairs, and Couch.

BEDROOM SUITE for **FOURTEEN POUNDS**, comprising Wardrobe, Dressing-table and Glass, Washstand, Towel-rail, Two Chairs, and Bedstead.

SMALL HOUSES frequently **FURNISHED** for £200.

EACH ARTICLE is marked in PLAIN FIGURES.
ALL GOODS delivered RAILWAY CARRIAGE FREE.

Warehouse, 126, Deansgate,
Manufactory, Cornbrook Works, } MANCHESTER.

INTERIOR DECORATION, PAPER HANGINGS, &c.

The importance of ensuring correct harmony of colouring and design between Decorations and Furniture is now generally known; therefore, they are induced to draw special attention to this branch of their business. Superior and satisfactory works can be referred to, and numerous samples of Style and Treatment seen at their Warehouse.

H. OGDEN & SON, 126, DEANSGATE, MANCHESTER.

THE
SHREWSBURY CHRONICLE
AND
Shropshire and Montgomeryshire Times.

(ESTABLISHED 1772.)

The County Newspaper, and Leading Journal for Shropshire and North Wales,

PUBLISHED EVERY FRIDAY MORNING,

By the Proprietor, JOHN WATTON, St. John's Hill, Shrewsbury.

The CHRONICLE has a circulation immensely superior to that of any other Paper published in the District, and is the acknowledged organ of the Agricultural, Commercial, and Monied Interests throughout Shropshire and adjoining counties, as well as the Northern parts of the Principality. Therefore it is decidedly

THE BEST MEDIUM FOR ADVERTISEMENTS.

The circulation for the half-year just concluded exceeded by nearly TWENTY-FIVE THOUSAND COPIES the number issued in the corresponding half-year of 1875, showing an INCREASE of NEARLY ONE THOUSAND COPIES WEEKLY.

It has a most extensive postal delivery, a very large number of Agents, and employs upwards of twenty-six Newsmen. Its pages contain from twelve to twenty columns of news more than any other Newspaper in Shropshire or Montgomeryshire.

Price 2d. Stamped 2½d.

YEARLY SUBSCRIPTIONS.

Unstamped, 10/8 .. In Advance, 8/8
Stamped, 13/- .. . do. 11/-

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A SPECIAL EDITION is published on Saturday mornings, containing the Latest News, Telegrams, Markets, &c., up to Friday night.

EQUAL TO HOME-MADE.

W.M. P. HARTLEY'S
MARMALADES AND PRESERVES
ARE THE BEST.

"The quality of Mr. Hartley's product is excellent."—GROCER.

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EVERY SPECIAL NOVELTY IN
EARLY ENGLISH AND ALL OTHER STYLES
IN CABINET FURNITURE,
UPHOLSTERY,
CURTAINS, &c., &c.,
IN THE GREATEST VARIETY,
MAY BE SEEN AT

URQUHART & ADAMSON'S,
CABINET-MAKERS, UPHOLSTERERS,
BEDSTEAD AND BEDDING MANUFACTURERS.

SHOWROOMS:
13 & 15, BOLD STREET.

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22, 24, 26, CONCERT STREET, and 26, 28, FLEET STREET.
LIVERPOOL.

HORSE SALES. LUCAS'S, LIVERPOOL.

WEDNESDAYS throughout the year for Cart, Van, and Harness Horses, Carts, Gears, &c.
SATURDAYS throughout the year for Hacks, Harness Horses, Cobs, Ponies, Carriages,
Harness, and Saddlery.

* * Horses for these Sales to be sent the day prior.

SELECT SALES for valuable Horses TWICE A MONTH, with an extra charge of 10s.
for Advertising.

NEXT SELECT SALE OF HORSES WILL BE ON THURSDAY, AUGUST 3RD, AND EACH ALTERNATE THURSDAY.

Horses to be entered a week prior, and to be at the Repository on Tuesday Morning by
10 o'clock.

5 per cent. Commission on all Sales. Livery 3s. per night. Horses, &c., offered and
not sold, 5s. All sales commence at Twelve o'clock.

ALDERNEY and GUERNSEY Cows on Private Sale every Month.
MONTHLY CARRIAGE SALES—APRIL, MAY, JUNE, and JULY.
One WEDNESDAY in each Month for First-class CART HORSES only.

LYTHAM AND KIRKHAM AMALGAMATED AGRICULTURAL SOCIETY.

The ANNUAL SHOW MEETING will take place on
WEDNESDAY, 23rd AUGUST, 1876,

In the Afternoon, when there will be an

AUCTION SALE,

Open to the whole of Lancashire, of

YOUNG CART STALLIONS & COLT FOALS,

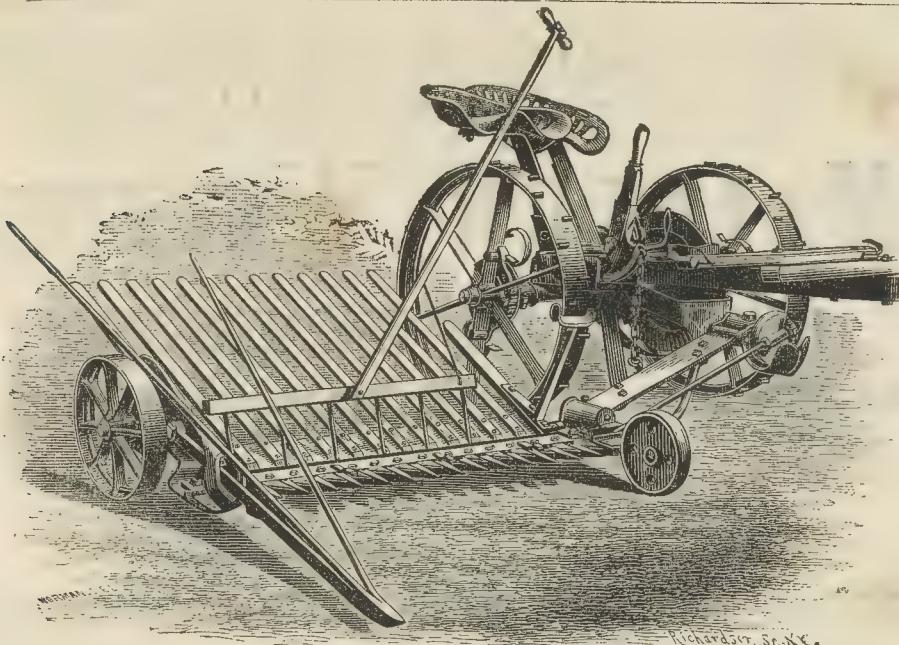
When the following Prizes will be offered for Animals entered for such Sale:—

For the best three-year old	£10	For the best one-year old.....	£10
,, second „	5	„ second „	5
„ best two-year old	10	„ best Foal „	10
„ second „	5	„ second-best Foal	5

The ANNUAL LYTHAM HORSE SALE

Will take place at the
CLIFTON ARMS HOTEL, LYTHAM,
On THURSDAY and FRIDAY, the 24th and 25th August.

Catalogues and further particulars can be had from the Auctioneers,
LUCAS & CO., GT. CHARLOTTE ST., LIVERPOOL.



Richardson, N.Y.

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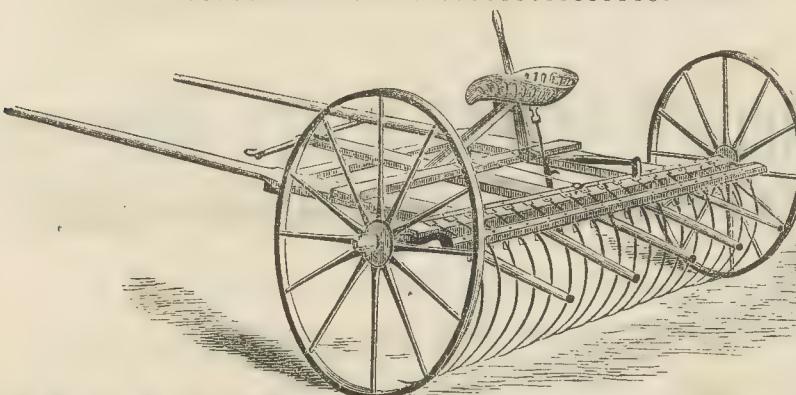
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THE “BUCKEYE” NEW MODEL MOWER.

THE “BUCKEYE” COMBINED MOWER AND REAPER.

THE “BUCKEYE” SELF-RAKING REAPER.

Each with Extra Knives, Extra Sections, Guard Fingers, Bolts, Rivets, &c.



THE NEW PATENT AMERICAN SELF-ACTING HAY RAKE,

With 4 ft. 6 in. Wheels, and twenty-four Elastic Steel Teeth.

The Dumping arrangement is immediate in its action, and works upon both wheels at the same moment. Delivered at any Railway Station. Apply to

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BURROW'S MALVERN WATERS.

THE PUREST IN THE KINGDOM!

INDISPENSABLE AT EVERY GENTLEMAN'S TABLE.

BURROW'S MALVERN SELTZER,
SODA, POTASH, AND LITHIA WATERS,
ARE ESPECIALLY GOOD AND PURE.
So is their SUMMER LEMONADE (from Lemons) and
GINGER BEER.

Carriage Free in Cases to Nearest Station.

BURROW'S PATENT SLIDER WINE BINS

Are Unrivalled for Convenience and Utility.

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For PURE WATERS and WINE BINS, address—

W. & J. BURROW,
GREAT MALVERN.

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GENERAL AND FURNISHING IRONMONGERS,

SIR THOMAS'S BUILDINGS;

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A VERY LARGE STOCK OF ART TILES,

Hand Painted and Printed, for Furniture, &c.

ALSO EVERY DESCRIPTION OF TILES FOR HEARths, WALLS, FLOORING, &c.

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In great variety and of the most approved Construction.

Sole Agents for Strange's A1 Crystal Oil.

BRYMB0 COMPANY,

BRYMB0, NEAR WREXHAM,

FINE GAS, WALLSEND,

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STEAM COAL COLLIERIES.

BUILDING AND FIRE-BRICK WORKS.

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IMPROVEMENT IN GENTLEMEN'S HATS.

SIR,

The hat suits me very well—in fact, your hats are the easiest-fitting I ever wore. I was disappointed in not finding the bill enclosed in it. I trust I will be as much gratified with the bill as I am with the hat. If you will be good enough to send me the account, I will forward you the amount.—Yours truly,

P. W. R.

SIMPSON'S PATENT EASY-FITTING HATS,

TO BE HAD ONLY IN LIVERPOOL AT

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9, DALE STREET.

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ARE THE MOST USEFUL, DURABLE, AND PERMANENTLY SATISFACTORY.

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Horns Mounted on Shields, for Halls. Skins Dressed and converted into Rugs, &c. Dealer in British and Foreign Bird Skins; Foreign Bird Skins Mounted equal to fresh specimens.

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MOUNTAINEER,	CHEVALIER,	GLENCOE,	CYGNET,	LINNET,
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		LOCH AWE,	AND QUEEN OF THE LAKE,	

Sail during the season for Port Ellen, Port Askaig, Islay, Oban, Fort-William, Inverness, Staffa, Iona, Glencoe, Loch Awe, Tobermory, Portree, Gairloch, Ullapool, Lochinver, and Stornoway—affording Tourists an opportunity of Visiting the Magnificent Scenery of Loch Awe, Glencoe, the Coolin Hills, Loch Coruisk, Loch Maree, and the famed Islands of Staffa and Iona. See Time Bill, with Map and Tourist Fares, free by post, from

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GREAT PURIFIER
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TONIC-SALINE

Imparts to the system Nature's great purifier—OZONE—thereby cleansing the blood from all *effete* or poisonous matter, preventing fermentation in the stomach and ensuring perfect digestion.

BOWEN'S TONIC-SALINE is the most efficacious remedy ever discovered for the cure of Indigestion, Bilious and Liver Complaints, Nervousness, Lowness of Spirits, General Debility, Nervous and Bilious Head-ache, Skin Diseases, Eruptions, Scurvy, Scrofula, and Wasting Diseases.

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It should be observed that the TONIC-SALINE does NOT lower the system like some Natural Mineral Waters, Aerated Waters, Citrate of Magnesia and Seidlitz Powders; but, on the contrary.

BOWEN'S TONIC-SALINE invigorates the Nerves and Muscular System, Purifies and Enriches the Blood, Animates the Spirits and Mental Faculties, and ensures Good Health.

Emigrants and travellers abroad should always keep a supply, as it is the only true preventive of, and cure for, Fevers, Dysentery, Cholera, Diarrhoea, and Sea Sickness.

CAUTION.—Although there are several Salines similar to mine in appearance, yet they are entirely different in composition. This being the *only* Saline that does NOT lower the system, it will be found an excellent preparation for counteracting the depressing effects of hot weather.

Sold at 2s. per bottle by all Chemists and Medicine Dealers, or sent to any address for 24 Stamps by the Sole Proprietor—

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(ESTABLISHED 1850.)

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PURE HOMŒOPATHIC REMEDIES, IN EVERY VARIETY OF FORM.

Under the NEW POSTAL ARRANGEMENTS MEDICINES can be forwarded at very trifling cost to any part of the Kingdom. Persons situated in Country districts can thus have Medicines or Prescriptions dispensed at any time without delay, and with the certainty of their being freshly prepared. Letters and Post Cards attended to by first delivery.

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PREScriptions CAREFULLY DISPENSED.

CAMPHOR PILLS,

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COMMODIOUS AND ELEGANT COFFEE ROOM AND DRAWING ROOM
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ALL THE SITTING ROOMS DIRECTLY FACE THE SEA.

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(Extract from JOHN BULL, August 31st, 1872.)

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MINSHALL & DAVIES,

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TINPLATE
WORKERS,

IRON & STEEL
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All kinds of AGRICULTURAL and other IMPLEMENTS supplied.

MARBLE AND STONE WORKS, SWAN HILL, SHREWSBURY.

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Respectfully begs to intimate that the Show Rooms contain a large collection of

Marble, Stone, and Enamelled Slate Chimney Pieces,
Marble and Stone Mural Monuments,
Cemetery and Churchyard Memorials, in Granite,
Marble, and Stone,
Fonts, Fountains, Vases, Slate Cisterns, &c., &c., &c.

Designs forwarded for inspection, and communications by letter will receive immediate attention.

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 AT
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The Great American
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This article supplies the great desideratum that has been felt for a long time past for an article that would enable parties to clean their own KID GLOVES in a few minutes, equal to new (at a cost of less than ONE FARTHING PER PAIR), and obviates the very unpleasant odour that attaches to them when cleaned by any other process; it also removes stains from all kinds of Woollen Fabrics, Silks, Velvets, Furs, &c.

No. 1, price 1s. per box, will clean over 50 pairs.

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In order to meet the frequent and repeated requests of our Customers, we have contracted with the Railway Companies, &c., to deliver ALL PARCELS OF TEA (12 lbs. and upwards) CARRIAGE FREE to all Railway Stations, Steam Wharfs, and Depots in the United Kingdom.

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The Best and Cheapest Establishment in the North of England

FOR GENERAL DRAPERY, SILKS, DRESSES, COSTUMES, SHAWLS, MANTLES, FURS, RIBBONS, FLOWERS, FANCY GOODS, HOSIERY, GLOVES, UMBRELLAS, SUNSHADES, DRESS TRIMMINGS, LACE GOODS, MUSLIN CURTAINS, MILLINERY, BABY LINEN, LADIES' UNDERCLOTHING, &c, LADIES' AND CHILDREN'S FRENCH AND ENGLISH BOOTS' GENTLEMEN'S CLOTHING, HOSIERY, SHIRTS, AND OUT-FITTING, GLASS, CHINA, IRONMONGERY, AND BEDROOM FURNITURE.

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BLACK AND COLOURED SILKS AND VELVETS,

Having made several large Contracts in Lyons and Paris, previous to the advance, which has already reached from 15 to 20 per Cent.

BLACK DRESS SILKS, 1/11, 2 6/2, 2/11, 3/11, 4/11, 6/6, 7/11, 9/9.
Worth at present retail prices 2/11, 3/6, 4 3, 5/6, 6/9, 8/6, 9/11, 12/9.

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BLACK SILK VELVETS, 2/11, 3/11, 4 6, 5/6, 6/11, 7/11, to 16/9.
Worth at present 3/11, 5/6, 6/6, 7/11, 8/11, 10/6 to 23/6.

COLOURED SILK VELVETS, 4/11 to 8/11, worth from 2/- to 3/6
the yard more.

WATTS AND COMPANY.

Compton House, Liverpool,

HIGGS & POTTER,
Furnishing Ironmongers,
GAS FITTERS,
AND ELECTRO-PLATE MANUFACTURERS,
LIVERPOOL.

ELECTRO-PLATED TABLE FORKS and SPOONS (Warranted)
 27/- per Dozen.

BALANCED IVORY-HANDLE TABLE KNIVES, full size (Warranted)
 26/- per Dozen.

Old Plated Articles replated and made equal to new.

CHANDELIERs,

A GOOD SELECTION, FIRST CLASS DESIGNS and BEST MANUFACTURE ONLY.

GAS FIRES, GAS STOVES, AND COOKING STOVES

Fixed complete by experienced Gas Fitters.

SHOW ROOMS

Large and well-arranged, with an extensive STOCK of FURNISHING IRONMONGERY,
 FENDERS and FIRE IRONS, COAL VASES, TEA TRAYS, BATHS, &c.
 WRINGING AND MANGLING MACHINES, 50s.

Hink's Patent Duplex Lamps and Vapourising Stoves,

Suitable for Greenhouses. No Flues Required.

ALEXANDRA OIL for Ditto, FREE OF SMELL AND NON-EXPLOSIVE,
 2s. 6d. per GALLON.

WEDDING PRESENTS, PRIZE CUPS AND TANKARDS, GREAT VARIETY.

Large Variety of Lawn Tennis, Badminton, Tennis (with
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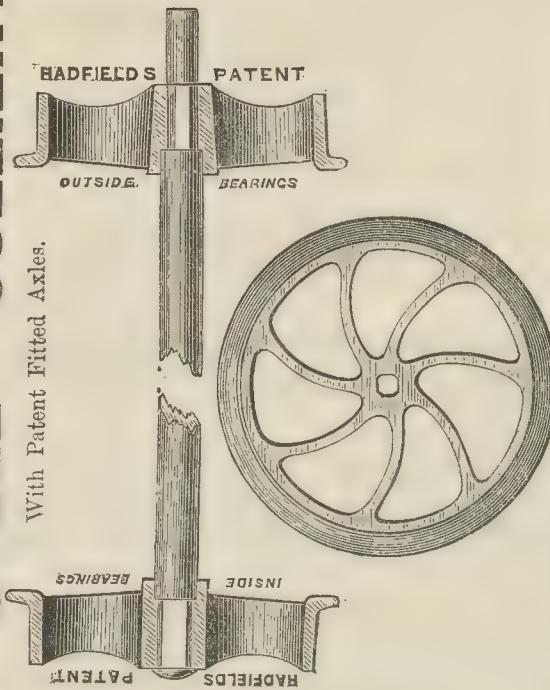
HIGGS & POTTER,
46, LORD STREET, LIVERPOOL.

NOTE.—*Five per cent. allowed for cash purchases.*

HADFIELD'S STEEL COLLERY WHEELS,

With Patent Fitted Axles.
ALSO

Hydraulic
Cylinders,
Pinions,
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Self-oiling
Pedestals or
Cods
(PATENTED),
Cage Guides,
Incline Rollers
and Pulleys,
Barrow Wheels,
&c.

HADFIELD'S STEEL FOUNDRY COMPANY,
MANUFACTURERS OF
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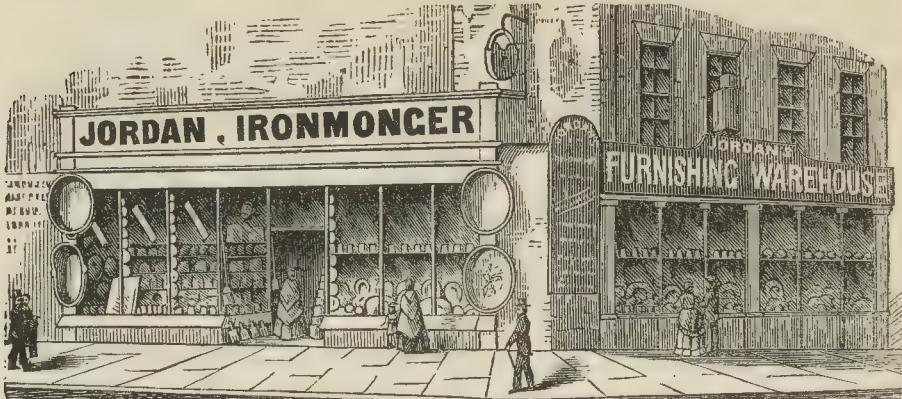
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See opposite page.]

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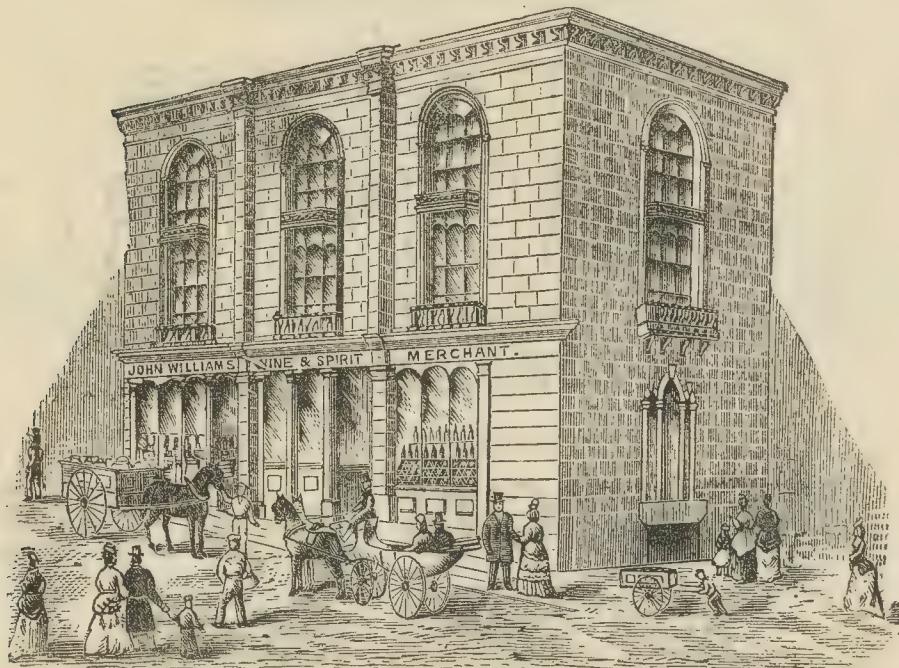
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MACHINIST,

IRON AND BRASS FOUNDER, &c.,

EAGLE FOUNDRY,

WREXHAM.

WREXHAM.

THE WREXHAM BREWERY COMPANY,
LIMITED,
WREXHAM.

FIRST PRIZE MEDAL,
LONDON, 1875.

INDIA PALE, STRONG, MILD, AND
HOUSEHOLD ALES,
STOUT AND PORTER
DELIVERED, CARRIAGE PAID,
IN 9, 18, 36, AND 54 GALLON CASKS.

PRICE LISTS POST FREE.

THE WREXHAM BREWERY COMPANY,
LIMITED,
H. E. ASPINALL,
MANAGING DIRECTOR.

WREXHAM, 1876.

WREXHAM.

WATCHES ! WATCHES !! WATCHES !!!

OLD ESTABLISHED
JEWELLERY & WATCH ESTABLISHMENT.

BEFORE YOU BUY YOUR
WATCHES, CLOCKS, & JEWELLERY,
PLEASE INSPECT

F. FRASER'S

Entirely New Stock, where you can purchase your Goods 15 per cent. less than at any other house in the district. F. F. has just received an entire New Stock of

ENGLISH, FRENCH, & AMERICAN CLOCKS,
WEATHER GLASSES,

WATCHES, CHAINS, AND JEWELLERY,

Of every description.

Silver Watches (jewelled in four holes), - -	from £1 1s. to £8 8s.
Gold Watches do. - -	from £3 3s. to £30.
Spring Clocks - - - - -	from 8s. 6d.

WEDDING RINGS.

Dress and Mourning Rings made to order, and Hair Plaited in Rings and Brooches.

MOUNTER AND REPAIRER OF MEERSCHAUM AND OTHER PIPES.

Old Jewellery re-gilt and re-coloured to appear as new. Old Gold and Silver bought, and old Watches taken in exchange. Clocks, Watches, and Jewellery of all descriptions Repaired on the Premises.

42, HIGH STREET, WREXHAM.

Observe the Clock over the Door.

WREXHAM.
THE
WREXHAM AGRICULTURAL IMPLEMENT DEPOT.

FIRST PRIZE

For Implements awarded to E. POWELL, at the Denbighshire and Flintshire Agricultural Show, held Sep. 23rd, 1868, and Sep. 26th, 1872.

J. E. POWELL,

Begs respectfully to invite the attention of Agriculturists to his large and well-selected Stock of Royal Society's First Prize

AGRICULTURAL IMPLEMENTS & MACHINES,

COMPRISING:—

*Mowing and Reaping Machines, Haymakers, Horse Rakes,
Beverley and Bristol Co.'s Carts, Hay Collectors,
Drag Rakes, Chaff Cutters, Root Pulpers,
Single and Double Furrow Ploughs,
Zig-Zag and Chain
Harrows, &c.*

PLEASE NOTE ADDRESS:—

J. E. POWELL,
GENERAL FURNISHING IRONMONGER,
IRON MERCHANT,
6, TOWN HILL, 6, ABBOT STREET, WREXHAM.

P.S.—*Every description of Agricultural Machinery repaired on
the premises.*

WREXHAM.

[CARD.]

MR. T. H. COLEMAN,

SURGEON DENTIST,

REGENT ST. (Opposite the Savings' Bank),

WREXHAM.

HON. SURGEON DENTIST TO THE WREXHAM INFIRMARY AND DISPENSARY.

WREXHAM.

W. C. MUCKLESTONE,
TAILOR and HABIT MAKER;

2, ARCADE, HIGH STREET, WREXHAM,

Late from Messrs. HILL BROTHERS, 3 & 4, Old Bond Street,
LONDON, W.W. C. M. invites an inspection of Stock suitable for the present Season.
Gentlemen will find a Choice Selection of

CHECK SUITING,

ESPECIALLY ADAPTED FOR BUSINESS SUITS,

AND SOME OF THE

Latest Patterns in WORSTED COATING.

MATERIAL AND STYLE GUARANTEED.

WREXHAM.



WREXHAM.

STRONG, MILD, & PALE ALE & PORTER.

This SEASONS BREWLINGS are now ready, and will be delivered at the following Prices, free of expense:—

THE STRONG WELSH ALE.

	No. 1.	No. 2.	No. 3.
9 Gallons	20s.	18s.	15s.
18 Do.	40s.	36s.	30s.
36 Do.	80s.	72s.	60s.

MILD ALE.

	No. 4.	No. 5.	No. 6d.
9 Gallons	13s. 6d.	12s.	10s. 6d.
18 Do.	27s.	24s.	21s.
36 Do.	54s.	48s.	42s.

INDIA PALE ALE.

9 Gallons	13s. 6d.	18 Gallons	27s.	36 Gallons	54s.
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PORTER.

9 Gallons	12s.	18 Gallons	24s.	36 Gallons	48s.
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The Speciality—Family Ale, Pale, Bright, and Sparkling—
One Shilling per Gallon.

AGENT FOR WATKIN'S AND CO.'S DUBLIN STOUT.

The above Ales are Brewed with the celebrated WATER of BRYNYFFYNNON.

WREXHAM.
JOHN LLOYD,
CABINET MAKER
AND
UPHOLSTERER,
4, CHESTER STREET, WREXHAM.

BEDROOM SUITES

In Early English, Jacobean, and other Styles.

DINING AND DRAWING ROOM SUITES

In the Latest Designs and Choicest Coverings.

BRUSSELS, TAPESTRY, KIDDERMINSTER,
AND
DUTCH CARPETS.

BRASS AND IRON BEDSTEADS.

Spring, Hair, and Wool Mattresses.

WREXHAM.

ROBERT LLOYD,

SILK MERCER, HABERDASHER, &c.,

COMPTON HOUSE,

6 & 7, HIGH STREET,

WREXHAM.

DEPARTMENTS.

READY-MADE CLOTHING.

HATS AND CAPS.

SHIRTS AND FRONTS.

TIES AND COLLARS.

TAILORING (IN ALL ITS BRANCHES).

TWEEDS.

WORSTED COATINGS.

BROADCLOTHS.

TROUSERINGS.

BLANKETS.

FLANNELS, &c.

BLACK AND COLOURED SILKS.

DRESSES AND COSTUMES.

MANTLES AND JACKETS.

PRINTS.

CARPETS AND DAMASKS.

BABY LINEN.

TRIMMINGS AND LACES.

MILLINERY.

FLOWERS AND FEATHERS.

GLOVES AND HOSIERY.

UMBRELLAS.

FUNERALS FURNISHED.

MOURNING ORDERS PROMPTLY EXECUTED.

WREXHAM.

EDWARD JONES,

PLUMBER, GLAZIER, DECORATIVE PAINTER,

PAPERHANGER, &c.,

**51 & 52, CHESTER STREET, AND BANK PLACE,
WREXHAM.**

LIFT AND FORCE DEEP WELL PUMPS,
HOT & COLD BATHS, WATER-CLOSETS,
IMPROVED SELF-ACTING

HYDRAULIC WATER RAMS, &c.,
MADE, FIXED, and REPAIRED on the
most approved principle.

WREXHAM.

[ESTABLISHED]

OLD VAULTS,

1750.

CHESTER STREET, WREXHAM.

A LARGE AND WELL SELECTED STOCK OF

WINES AND SPIRITS.

BURTON ALES, AND LONDON STOUT.

ORDERS ADDRESSED TO

R. W. EVANS,

WINE AND SPIRIT MERCHANT,
OLD VAULTS,

CHESTER STREET, WREXHAM,

WILL RECEIVE PROMPT ATTENTION.

WREXHAM.**GREAT ARRIVALS OF NEW SEASON'S TEAS.**

GOOD STRONG MORNING CONGOU,
2/- per lb.

TIMMIS'S UNRIVALLED MIXTURE,

Recommended as a Strong, Rough-Flavoured Tea,

2/4 per lb.

FINEST
SOUCHONG FLAVOURED CONGOU,

A particularly Choice Tea,

2/8 per lb.

These Teas are excellent value, and we respectfully solicit a trial.

C. TIMMIS & CO., Tea Merchants,
15, HIGH STREET, WREXHAM.

WREXHAM.

N. S. SCOTCHER,
JEWELLER AND SILVERSMITH,
36, HIGH STREET,
WREXHAM.

WREXHAM.

WILLIAM PIERCE,

CABINET MAKER, UPHOLSTERER,

AND

GENERAL UNDERTAKER,

BRIDGE STREET, WREXHAM.

AGENT TO THE

Patent Metallic Air-tight Coffin Company, Limited.

WORKS AND OFFICES:

158, GREAT CHARLES-ST., BIRMINGHAM.

These Coffins are covered with white, black and crimson cloth or velvet, and every design of coloured and metal furniture used. They are only one-sixth the weight of lead Coffins, and are more durable. The expense is so small that they can be used for all funerals except those of the very poorest class.

*** VARIOUS SIZES KEPT IN STOCK.

WREXHAM.
**GALVANISED IRON
ROOFS AND BUILDINGS.**

Churches, Chapels, Schools, Farm Buildings, &c.

Contractor for Lining Wrexham Fine Art
Gallery with Corrugated Iron.

**GALVANISED CABLE STRAND
AND
IRON BAR FENCING,
HURDLES, GATES, NETTING, TREE GUARDS, &c.**

Asphalte Roofing Felt, 1d. per sq. foot.

SEWING MACHINES,

By all the Best Makers.

Large Stock to select from.

Easy Terms of Payment.

Liberal Discount for Cash.

Instructions Free.

A GOOD SELECTION IN THE EXHIBITION,
And at 21, CHARLES ST., WREXHAM.

S. SOTHERN, PROPRIETOR.

WREXHAM.

WM. HAWKINS TILSTON

(ASSOCIATE OF THE SOCIETY OF ACCOUNTANTS IN ENGLAND),

PUBLIC ACCOUNTANT,

AUDITOR,

AND

ESTATE AND INSURANCE AGENT.

3, High Street, Wrexham.

MORTGAGES AND SALES NEGOTIATED.

PARTNERSHIPS ARRANGED.

BALANCE SHEETS PREPARED; ACCOUNTS ADJUSTED AND AUDITED:
RENTS AND DEBTS COLLECTED.

TRUSTEE IN BANKRUPTCY.

AGENT TO THE

ROYAL INSURANCE CO., FIRE—LIFE—ANNUITIES.

LIVE STOCK INSURANCE CO. OF GREAT BRITAIN, LIMITED.

NORWICH AND LONDON ACCIDENT AND PLATE GLASS INSURANCE CO.

LIBERATOR BUILDING SOCIETY.

&c., &c.

WREXHAM.

D. D. PIERCE,
WATCHMAKER & JEWELLER,
HENBLAS STREET, WREXHAM,
Begs to call the attention of the Public to his Well-selected Stock of
WATCHES, CLOCKS, AND JEWELLERY.

WATCHES.

	£ s. d.		£ s. d.
Silver Geneva Watches from	1 0 0	to	3 3 0
Gold ditto	3 5 0	"	6 10 0
Silver English Levers	4 10 0	"	10 0 0
Gold ditto	7 10 0	"	25 0 0
Silver Waltham Mars	4 10 0	"	8 10 0

CLOCKS.

Bedroom Clocks from	6s. upwards.
Kitchen 8-day Striking Clock from	19s. "
The Renowned Austrian Regulators, varying in prices according to quality. from £2 10s. to £35.	

JEWELLERY IN ALL ITS BRANCHES.

*Every Watch and Clock Warranted from One to Five years,
and exchanged in One month if not approved.*

Every description of Watches and Clocks skilfully
Repaired on the Premises.

CLOCKS WOUND AND REGULATED. ATTENDED WEEKLY, AT 21s. PER ANNUM.

WREXHAM.

EDW. JONES,
1, HOPE ST., WREXHAM,
HAT MANUFACTURER,
TAILOR, AND GENERAL OUTFITTER.

Lincoln and Bennett's and Christy's Silk
and Felt Hats,

HUNTING, FISHING, AND LIVERY HATS,
OF EVERY DESCRIPTION.

*Gentlemen's Dress, Hunting, Shooting,
and Fishing Suits.*

LIVERY OF EVERY DESCRIPTION,
HOSIERY, GLOVES, SHIRTS, TIES, PORTMANTEAUS,
&c., &c.

LADIES' DEPARTMENT.

Millinery, Mantles, Costumes, Jackets, Water-
proof Cloaks, Underclothing, Hosiery, &c.

Sole Agent for the Original Howe Sewing Machine.

WREXHAM.

SKATING AS ON ICE.

THE SKATING RINK,

CHESTER ROAD, WREXHAM,

IS

OPEN DAILY.

PLIMPTON'S AMERICAN PATENT
ROLLER SKATES,

ALL SIZES FOR LADIES, GENTLEMEN, & CHILDREN.

MOVEMENTS WITH THE SAME GRACE AND
EASE AS SKATING ON ICE.

The most healthful and fashionable amusement of the age, combining pleasure and recreation with physical culture and improvement.

A COMPETENT SKATER IN ATTENDANCE
TO GIVE ALL NEEDFUL INSTRUCTION.

ASSEMBLIES:

MORNING	11 to 1
AFTERNOON	2.30 to 5.30
ADMISSION, 1s.; Hire of SKATES, 6d.	
EVENING	7 to 9.30
ADMISSION, 6d.; Hire of SKATES, 6d.	

WREXHAM.

THOMAS WILLIAMS

(LATE OVERTON & WILLIAMS),

WINE MERCHANT,

TOWN HALL,

WREXHAM.

OLD MARSALA WINE,

THE SICILIAN MADEIRA,

Pure, Soft, and free from Acidity. Much superior to cheap Sherry. 21s. per doz.

EXCELLENT DINNER CLARET,

At 12s. and 14s. per doz.

The Wine warranted perfectly pure, rich in body and flavour, and the best
Dinner Wine at the price.

ST. EMILION, 18s.; ST. JULIAN, 24s.,

And other fine growths, up to 84s. per doz.

DINNER SHERRY,

From 24s. to 30s. per doz. Much recommended. FINER WINE, rich or
dry, up to 72s. per doz.

FINE OLD PORT,

30s., 36s., 42s., and 48s. per dozen.

EXCEEDINGLY FINE MADEIRA,

42s. per doz. Own importing.

SPARKLING CHAMPAGNE,

30s., 36s., and 42s.; Finest Qualities, 60s. and 72s. per dozen.

STILL AND SPARKLING HOCKS AND MOSELLES

In great varieties from 28s. to 60s. per doz.

FINEST OLD IRISH & SCOTCH MALT WHISKIES,

18s. and 21s. per gallon.

FINEST PALE OR BROWN COGNAC,

28s., 30s., and 32s. per gallon.

PALE BRANDY,

Twice rectified and divested of all Fusel Oil, 18s. per gallon.

Of undoubted purity, and better adapted to the use of invalids than any other
Spirit.

Samples can be tasted in Offices, front of Town Hall.

WREXHAM.

PROVINCIAL LIFE INSURANCE COMPANY,

ESTABLISHED 1852.

(*The only Insurance Company Established in Wales.*)

CHIEF OFFICE—

HIGH STREET, WREXHAM.

BRANCH OFFICES—

7, QUEEN VICTORIA STREET, LONDON.

65, ST. MARY STREET, CARDIFF.

DIRECTORS.

<i>Chairman:</i> —THOMAS BARNES, Esq., The Quinta, High Sheriff of Denbighshire.	
EDWARD DAVIES, Esq., M.D., Plas Dar-	VENABLES KYRKE, Esq., Nantyffrith,
land, Wrexham.	near Wrexham.
A. W. EDWARDS, Esq., High Grove,	HUGH OWEN, Esq., Barnsbury, London.
Wrexham.	R. C. RAWLINS, Esq., Grove Road,
CHARLES HUGHES, Esq., Brynhyfryd,	Wrexham.
Wrexham.	EDWARD TENCH, Esq., Maesgwyn, near
JOHN JAMES, Esq., Plas Acton, near	Wrexham.
Wrexham.	

Consulting Surgeon:—T. EYTON-JONES, Esq., M.D. (Mayor of Wrexham).

THE LIFE ASSURANCE AND ANNUITY FUNDS

Amounted on the 31st December last to

£223,479.

Having been doubled in the last ten years.

CLAIMS UNDER LIFE POLICIES

Are paid within Thirty Days after production of satisfactory proof of death. The Company has, since its establishment, paid to the Widows and other representatives of nearly a thousand deceased Policy-holders upwards of a

Quarter of a Million Pounds.

THE ACTUARIAL VALUATION

Of the Company's Life Assurance and Annuity Liabilities for the five years ending 31st December last (which was entrusted to Mr. Griffith Davies, the Actuary of the Law Life Office, London) has just been completed, and shows, after providing for payment of all claims admitted and announced to the 31st December last,

A Surplus of £13,600.

THE USUAL DESCRIPTIONS OF LIFE ASSURANCES EFFECTED.

APPLICATIONS FOR AGENCIES ARE INVITED.

JOHN FRANCIS, Secretary.

* * * The Company has frequently considerable sums to advance upon satisfactory security in connection with Life Assurance.

WREXHAM.

STALL No. 14,

INDUSTRIAL ANNEXE, ART EXHIBITION, WREXHAM, 1876.

THE NORTH WALES PHARMACY

AND

DISPENSING ESTABLISHMENT,
No. 3, HIGH STREET, WREXHAM.

PRINCIPAL: J. F. EDISBURY, M.P.S.

UNDER THE DISTINGUISHED PATRONAGE OF

SIR R. A. CUNLIFFE, BART.
SIR ROGER PALMER, BART.
SIR HUGH WILLIAMS, BART.
THE COUNTESS BISMARCK.
SIR RICHARD BROOKE, BART.
THE COUNTESS VANE.
LADY CLARKE.
LADY MARSHALL.
HONOURABLE MRS. GODSALL.
HONOURABLE LADY HAWKE.
LADY VANE TEMPEST.
LADY WILLIAMS WYNN.
VEN. ARCHDEACON WICKHAM.

THE COUNTESS OF FIFE.
THE COUNTESS OF MEATH.
GENERAL PALMER.
W. H. GLADSTONE, ESQ., M.P.
RICCIOTTI GARIBALDI.
MISS BISMARCK.
ADMIRAL DUFF.
GENERAL TOWNSHEND.
LADY LOUISA BROOKE.
SIR EDWARD CUST, BART.
LADY GEORGINA PEEL.
LORD DUNDONALD.
EARL RUSSELL.

THE Premises have been entirely rebuilt, the interior refitted with all the Modern Appliances so essential to correctness in Manipulation, &c. The Laboratory and Dispensing Department has been specially designed by "TREBLE," of London, and is replete with all the Drugs and Chemicals required in Pharmacy.

OLD PRESCRIPTIONS, FAMILY RECIPES, &c.

Having successively purchased the businesses of Mr. J. Beale, High Street; Mr. J. Davies, Hope Street; Mr. W. Johnson, High Street; and Mr. J. Broughton, High Street, J. F. E. is in possession of all the Prescriptions and Recipes dispensed at the above places for the last thirty to forty years. Copies of any of the same may be obtained on application. Having also enjoyed the confidence of Dr. Griffith, F.R.C.S., Wrexham, all the chief Prescriptions have been dispensed and copied from 1863 to the present date, and can be repeated if required.

All Prescriptions are Dispensed under the supervision of the Principal or qualified Dispensers, and are delivered to all parts of the town as early as possible—if for the country, by carrier, post, or rail, carefully packed and forwarded.

**IMPORTER OF COLOGNE, GERMAN MINERAL WATERS.
FINEST BRANDS OF HAVANNAS.**

Agent for Schweppes's and Ellis's **AERATED WATERS.**
PATENT MEDICINE DEPOT.

**SOLE MAKER OF THE ORIGINAL WREXHAM SAUCE.
AGRICULTURAL CHEMICALS, CATTLE MEDICINES, OILS, COLOURS, VARNISHES, BRUSHES, &c.**
Colza, Petroleum, Crystalline, and other **LAMP OILS.**

ALL the Leading Makes in PERFUMES, POMADES, &c., &c.

Medicines, &c., required during the Night, or on Sundays, may be obtained by applying at Side Door in Hope Street.

Q1915

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RICHARD EVANS & Co.

PURE AERATED MINERAL WATERS

Manufacturers,

W R E X H A M -

CARRIAGE PAID TO ALL PARTS OF THE KINGDOM.

AERATED MINERAL WATERS.

FROM PURE WATER.

MANUFACTURED
WITH SCRUPULOUS
CARE BY
PRACTICAL
CHEMISTS.

SODA WATER.

SELTZER WATER.

LEMONADE.

IN ORDINARY BOTTLES AND

IN FRENCH SYPHONS.

RICHARD EVANS & CO.
WREXHAM.

CARRIAGE PAID TO ALL PARTS OF THE KINGDOM.

Orders received at the Stand in the Industrial Annexe,
Art Exhibition, Wrexham.